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भामनाटकचक्रे

प्रतिज्ञायौगन्धरायणम् ।

PRATIJÑĀYAUGANDHARĀYAṆAM

A Sanskrit Drama in Four Acts

Attributed to Bhāsa

Critically edited with Introduction,

Notes and Translation

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DRAMATIS PERSONÆ

Male —

- | | | |
|----|-----------------|---|
| 1 | Yaugandharayana | Minister of Udayana the Vatsa King appearing also as a madman |
| 2 | Rumanvan | The other Vatsa Minister disguised as a Buddhist monk |
| 3 | Vasantaka | The Vidusaka disguised as a beggar |
| 4 | Pradyota | King of Ujjayini |
| 5 | Bharatarohaka | Minister of Ujjayini |
| 6 | Badarayana | A chamberlain of the Ujjayini Court |
| 7 | Śalaka | A messenger |
| 8 | Hamsaka | A soldier of Udayana's escort |
| 9 | Nirmundaka | A servant to Yaugandharayana |
| 10 | A Brahmana | |
| 11 | A soldier | Servant of Mahasena |
| 12 | Gatrasevaka | An attendant who looks after Bhadravati the she elephant of Vasavadatta |
| 13 | Two soldiers | |

Female —

- | | | |
|---|---|-------------------|
| 1 | Angaravati | Queen to Pradyota |
| 2 |  | A Portress |

INTRODUCTION

The Pratiṅṅā-Yaugandharāyana, as the name itself indicates, narrates how the minister Yaugandharāyana enabled his king to escape from captivity and elope with Vāsavadattā, the daughter of his enemy, Mahāsena, the King of Ujjayini. The play very probably derives its plot from the original Brhatkathā of Guṇādhyā in Paśāci of which three versions exist, of these, the Kāśmīrian version, the Kathāsaritsāgara is claimed by its author as faithfully preserving the original. The story is found in the कथामुखलम्बक, III-IV Tarangas. The ruse with the famous artificial elephant is there the scheming and plotting of the two ministers Yaugandharāyana and Vasantaka in the disguises of a madman and a jesting beggar, and the escape on the she-elephant Bhadravati. Yet the differences are many and essential details too. Of minor differences may be mentioned the fact that only two ministers went to Ujjayini, while Rumanvat stayed behind to look after the kingdom, whereas in the drama all three ministers go to Ujjayini. In the play, Dvaipāyana appears in the Rājakūla, and after pronouncing blessings on the royal family, vanishes mysteriously, leaving behind his garb of a madman from which Yaugandharāyana takes his cue; in the Kathā, however, Yaugandharāyana, after going to Pulindaka the king of foresters and an ally of Vatsaraja, camps a vast army under him, and then proceeding to the cemetery-ground of Ujjayini, meets a friendly Brahmarākṣasa, Yoḡeśvara by name, who teaches him the magic art of changing his form as he liked. There is no reference in the story to the intrigue of Yaugandharāyana of his fight and captivity and of his ultimate release by Mahāsena, as in the play. The scheme is simple, the rider आपादक of the

she-elephant भद्रवती was to be bribed, the chief of the Mahuts was to be plied with wine, and then at night, the king who was in the palace giving music-lessons to Vāśīṣṭhī, was to escape with her on Bhadravati and make for the camp of his army in the forest, where Yaugandharāyana would be awaiting his arrival.

It is believed that the scene of the artificial elephant was criticised by Bhāmaha as incredible. But it is not clear if this scene was the subject of the criticism and there is at any rate nothing to prevent the conjecture that the criticism may have been directed against the Bṛhat-kathā and its versions. The passage in question runs thus :—

विजिगीषुषुष्यस्य वरसेनं वृद्धदर्शनम् ।
 तस्यैव कृतिनः पश्चाद्भ्यदाचारशून्यताम् ॥
 अन्तयोधशतासीग शालङ्कायननेत्रम् ।
 तथाविधं गजशृङ्गं नाजाम्बान् स स्वभूतम् ॥
 यदि बोपेक्षितं तस्य सचिरेः स्वार्थमिद्वये ।
 अहो नु मन्दिमा तेषां भक्तिरां नास्ति भर्तुरि ॥
 शरा दृढधनुमुक्ता मन्द्युमद्भिररातिभिः ।
 ममाणि परित्याग्य पतिपदन्तीति कानुमा ॥
 हतोऽनेन मम भ्राता मम पुत्रः पिता मम ।
 मानुलो भातिनेयश्च स्या सरन्ध्रचेतसः ॥
 अस्यन्तो विविधाः याजावायुधान्यपराधिनम् ।
 पृक्कानिमरण्यान्या न हन्युरेहवः वधम् ॥
 नमोस्तु तेभ्यो विद्वद्भ्यो येऽभिप्रायं कवेरिभम् ।
 शास्त्रलोकावपास्यैव नयन्ति नयवेदिनः ॥
 सचेत्सो वनेभस्य समणा निमित्तस्य च ।
 विशेरं वेद् यालोऽपि कष्टं किं नु कथं नु सत् ॥

There is no doubt that the प्राकृत passage अणेग मम भदा हदो, अणेग मम पिदा, अणेग मम सुदो has its echo in हतोऽनेन मम भ्राता मम पुत्र. पिता मम ॥ but that is not enough for if this is a quotation by भामह from Pratiṅṅā as Ganapatiśāstri asserts, then the second line, too, viz भातुलो भागिनेयश्च etc ought to be regarded as a quotation—which however is not found in the Pratiṅṅā. Other objections against the view that Bhāmaha had the Pratiṅṅā in his mind are (i) Bhāmaha states that the king was alone, unaccompanied by spies तस्यैवाभ्यदात् चारदून्यताम्—this is however not so in Pratiṅṅā where the king is accompanied by twenty soldiers विशतिमात्रैः पदातिभि सह प्रयातो स्वामी । (ii) It is not true that the ministers, for some reason of their own, did not inform the king of the enemy's device—तथाविध गजच्छन्न ..यदि बोपेक्षितं तस्य सचिवै स्वार्थसिद्धये । As a matter of fact, Yaugandharāyana who had learnt of the trick, was on the point of sending Sālaka to warn the king of the danger, when Hamsaka arrives with the news of the king's capture (iii) There is no description of warriors shooting arrows शराः दृग्धनुसुक्ता मन्युमङ्गि रदातिभि ।) So that it is clear that Bhāmaha has some other work in mind rather than our play

It is interesting to note that Vatsarāja and Vāsavadattā, the hero and the heroine, never appear at all on the stage; But this is not surprising, as the vows of Yaugandharāyana form the subject-matter of the play, so that Yaugandharāyana and his strategy naturally come to the fore, while the lovers stand in the background, although we seem to know them intimately enough through report by others. With regard to the meeting of the lovers, the version given by the dramatist differs from the well-known version. In Act II the conversation of the king and the queen about their daughter seems to lead up to the traditional incident of the music-lesson, in which Udayana, seated behind a

curtain as a music-teacher, scolds his fair pupil, and when taunted by her, lifts the curtain and sees her in all her ravishing charms for the first time

When the queen requests that a teacher may be engaged for giving music-lessons to Vāsavadattā, the king replies "What does she want a teacher for, now when she is about to be married? Her husband will teach her" The audience naturally think of Vatsarāja as the teacher and the husband. Later when the lute Ghosavatī was brought, the king sent it to Vāsavadatta. The king's attitude towards Vatsaraja changes his heart softens towards him and he orders that the captive is to be treated with every consideration

We, however, find in Act III that Vatsarāja is in prison—not in the palace as in Act II—his chains clank as he bows before the gods. The princess Vāsavadattā goes in an open palanquin to worship at a shrine opposite the prison-gate, and as the palanquin halts for the men to change shoulders, Udayana sees the princess, and the prison house turns into a garden of delight

The question, therefore, is when were the music lessons arranged? They can hardly be placed before Act III for in that case they would have been known by Vasantaka and Yaugandharayana. We must suppose therefore, that these were arranged between Act III and IV. In fact there is a very big hiatus in the story between these two Acts, and we have to understand the following incidents to have taken place between those two Acts (i) Yaugandharāyana must have acted upon his plan of releasing the king from captivity by infuriating the elephant Nalāgiri by spells, and herbs and smoke (ii) Mahāsena, out of gratitude to Udayana who pacifies the elephant, removes him from the prison to his palace (नलागिरिप्रहणार्थं विमुक्तश्चेद् त पुनर्यदस्ते स्वामी ।) (iii) There the music lessons are arranged (अनग्निनाशिक महासेनस्य दुहितर

शिष्या प्रतिगृह्य भद्रत्तापनयनं कृतम् ।) (iv) Udayana and Vasava datta must have been secretly married by the Gandharva rites (v) And the plan of running away on the she elephant Bhadravati, while Yaugandharayana and his secret agents and warriors prevented pursuit by storming the city gates must have been fixed up with the concurrence and knowledge of Yaugandharayana. Surely enough this is too big a gap but then only thus can the story be made to appear as coherent. The music lesson is referred to in स्वप्रवासवदत्तम् (बहुशोऽप्युपदेशेषु यया मामीक्षमाणया । हस्तेन ससक्तकोणेन कृतमाकाशवा दितम् ।) So also the marriage of the two in a picture as it could not take place in reality owing to the elopement is mentioned in that play.

As for the inconsistency regarding the king's treatment, who is very sympathetically looked after in Act II, but seems to have been clapped into prison and chained and fettered, the reversal may be explained as being due to the influence of Bharatarohaka who does not like that the captive should enjoy the privilege of living in the palace, free and unfettered.

With regard to the stanza नव शराय etc it is either a quotation from Kautilya's Arthaśāstra, or both Kautilya and the dramatist may have taken it from a third source. The verse in question belongs to the floating mass of literature from the past, for which no definite location can be fixed.

प्रतिजार्योगन्धरायणस्य कथावस्तु ।

अथ कदाचिन्मृगयान्यसनी वल्मराजो वैष्णवनाम्नागवनं प्रयातः सन् प्रद्योतेन तत्रोपन्यस्तं वनगजप्रच्छादितशरीरं कपटहस्तितं परमार्थगजं मत्वा यौग्येनं घशीकर्तुं यावद्दारभते तावत् महसा कपटहस्त्यधिष्ठानृभिः प्रद्योतस्य योधैः स परिवार्य बहुप्रहारनिपातिताश्वस्तत्कालं मोहं गतः कर्मशाभिलंताभि प्राकृत इव शरीरयन्त्रणात् प्रधर्षितः । ततो वल्मराजेन प्रथमं कुन्तप्रहार-जनितमोहः सालंकायनो नाम प्रद्योतस्यामात्यः शरीरयन्त्रणादुन्मुख्येनं स्कन्ध-शयनमारोप्योजयिनीं नीत्वा प्रद्योताय समर्पितवान् । प्रद्योतश्च स्वस्वामिनं वासवदत्तां गान्धर्वाम्भक्तं ज्ञात्वा वल्मराजादृहीनं घोषवतीं नाम यौग्यारुनं नस्यै दत्त्वा तमन्तःपुरेऽवस्रोत् । तत्र चान्योन्यदर्शनेन मसुन्पत्नाभिलाषी वामवदत्तावल्मराजां प्रच्छन्नं गान्धर्वेण विधिना निवृत्तविवाहो सुखमनुभवन्तौ स्थितौ । अथ यौगन्धरायणः स्वस्वामिनः परकृतच्छलनं चारमुत्तारुत्वा तत्र च बन्धनेऽपि स्वामिनमवन्तिराजतनयाविवशीकृतहृदयं ज्ञात्वा विषण्णः स्वस्वामिनो घोषवत्याश्च वासवदत्तया सह प्रस्थानयनं प्रतिजज्ञे । ततः स उन्मत्तसदृशं वेपं धृत्वा गूढाकारैः स्वपुरैः सान्तपुरां सर्वासुगजयिनी व्यापयाम्बभूव । अथ च काले सर्वान् स्वपुत्रान् युद्धाय सञ्चाह्य दत्तसमया-नुरोधेन स्वामिनि वामवदत्ताद्वितीये करेणुं भद्रवतीमधिरह्योजयिन्या निष्क्रान्ते शत्रुभिर्बुध्यमान एव गृहीतो यौगन्धरायणः । गुणानुरागिणा प्रद्योतेन तु पूर्वाभिप्रेतजामातृलाभप्रीतेन सकृत् कर्दार्या प्रेषितः ।

पात्राणि ।

पुरुषाः—

यौगन्धरायणः—उदयनस्य मन्त्री । उन्मत्तकश्चायमेव ।

धर्मणकः—तद्वैप उदयनस्य मन्त्री सम्वान् ।

विदूषकः—उदयनस्य नर्मसुहृद् वसन्तवः ।

प्राज्ञगः—प्रच्छन्नो यौगन्धरायणस्य पुरयः ।

हंसकः—उदयनसमीपवर्ती कश्चिदुपाध्यायः ।

गात्रसेवकः—यौगन्धरायणस्य पुरपो वासवदत्तागृहे प्रच्छन्नो हस्तिपकः ।

सालकः—यौगन्धरायणस्य पुरुषः ।

निर्मुण्डकः—यौगन्धरायणगृहे प्रतीहारः ।

महासेनः—भवन्तिराजो वासवदत्ताजनकः प्रद्योतो नहम ।

भरतरोहकः—महासेनमन्त्री ।

बादरायणः—महासेनस्य काञ्चुकीयः ।

भटः—वासवदत्ताया भृत्यः ।

साधारणौ—भरतरोहकस्य पुरथौ ।

स्त्रियः—

देवी—अन्नारवती नाम महासेनस्य महिषी ।

विजया—यौगन्धरायणगृहे प्रतीहारी ।

Errata

Page	Act, verse, line	Incorrect	Correct
71.	i. 16	राजानौ	राजानं
"	i. 16 ^b	प्रमृणोण	यमृणोण
87.	iii 1 ¹³	कण्डिल०	कण्डिल०
91.	iii 5 ¹⁴	•कञ्चुभाण्	कञ्चुभाण्
96.	iv 4	गाग्रसंक	गाग्रमेयक
97.	iv. 1 ²²	महधदीय	महधदीय

॥ श्रीः ॥

भामनाटकचक्रे

प्रतिज्ञायौगन्धरायणम्

(नान्यन्ते ततः प्रविशति सूत्रधारः)

सूत्रधारः—पातु वासवदत्तायो महासेनोऽतिवीर्यवान् ।

घत्सराजस्तु नाम्ना सशक्तियौगन्धरायणः ॥ १ ॥

(परिक्रम्य नेरथ्याभिमुखमवलोक्य) आर्ये ! इतस्तावन् ।

(प्रविश्य)

३ नदी—अय्य ! इअम्हि । [भार्य ! इयमस्मि ।]

सूत्रधारः—आर्ये ! गीयतां तावन् किञ्चिद् वस्तु । ततस्तत्र गति-
प्रसादिते रङ्गे वयमपि प्रररणमारभामहे । आर्ये ! किमिदं

६ चिन्त्यते । ननु गीयते ।

नदी—अज्ज मण् । सिविणे आट्टिकुळस्स अस्सत्थं विअ टिट्ठं । ता
इच्छामि अर्येण कुसळविज्जाणणिमित्तं कञ्चि पुण्णं पेसिट्ठुं ।

९ [अथ मया स्वमे ज्ञातिबुलस्यास्वास्थ्यमिव इष्टम् । तदिच्छाम्यार्येण
कुशलविज्ञाननिमित्तं कञ्चिन् पुरपं प्रेषयितुम् ।]

सूत्रधारः—वाडम् ।

पुरपं प्रेषयिष्यामि व्यक्तमात्महिते क्षमम् ।

(नेरथ्ये)

सालक ! सज्जस्त्वम् ।

सूत्रधारः—पुरपं प्रेषयत्येष यथा यौगन्धरायणः ॥ ७ ॥

(निजान्तां ।)

स्थापना ।

३ (ततः प्रविशति यौगन्धरायणः सालकेन सह ।)

यौगन्धरायणः—सालक ! सञ्जस्त्वम् ।

सालकः—अय्य ! अहइं । [भार्य ! अधक्स्मि ।]

६ यौगन्धरायणः—महान् रत्नध्वजा गन्तव्यः ।

सालकः—महत्तरेण सिणोहेण अय्यं त्वचिद्दामि । [महत्तरे स्नेहेनार्यमुपतिष्ठे ।]

९ यौगन्धरायणः—हन्ते यास्यति धलवान्, यस्य सौहार्दम् । कुतः

स्निग्धेष्यासज्यं कर्म यद् दुष्करं स्याद्

यो वा विज्ञाता संकृतानां गुणानाम् ।

क्रीतं सामर्थ्यं यस्य तस्य क्रमेण

दैवप्रामाण्याद् भ्रश्यते वर्धते वा ॥ ३ ॥

अथ वेणुवनान् त्रिषु गहनेषु नागवने श्रुः प्रयाता स्वामी प्रागे मन्भावयितव्यः ।

३ सालकः—अय्य ! जेहो सु मं ओयइइइ, जहिं आअत्तं कय्यसरीरं [भार्यं हेतुः गलु मामपवहति, यस्मिन् भावत्तं कार्यशरीरम् ।]

यौगन्धरायणः—विज्ञये !

६ (प्रविश्य)

विज्ञया—अय्य इअग्धि । [भार्य ! इयमस्मि ।]

यौगन्धरायणः—विज्ञये ! त्वर्यतां लेत्रः प्रतिमरा च ।

९ विज्ञया—अय्य ! तह । (निक्वन्ता ।) [भार्य ! तथा ।]

यौगन्धरायणः—अथ हृष्टपूर्वस्त्वयैव पन्थाः ।

सालकः—गहि, मुदपुहयो । [नहि, धृतपूर्वः ।]

१२ यौगन्धरायणः—एतदपि मेधाविलक्षणम् । भोः ! वनगजप्रच्छादित शरीरं नीलहस्तिनमुपन्यस्य प्रशोतः श्यामिनं एतयितुकाम इति

प्रवृत्तिरूपगता नः । अपीदानीं स्वामिनो बुद्धयतिश्रमो न स्यान् ।

१५ अहोतुरलु वत्सराजभीरुत्वं प्रद्योतस्य । व्यक्तीकृतमसामर्ध्यमश्रौ-
हिण्याः । कुतः,

व्यक्तं बलं यद्बु च तस्य न चैरुकार्यं

सह्यातवीरपुरुषं च न चानुरक्तम् ।

व्याजं ततः समभिनन्दति युद्धकाले

सचं हि सैन्यमनुरागमृते कलत्रम् ॥ ४ ॥

(प्रविश्य)

विजया—ऋहो खु अअं । पडिसरा सब्यवहूजगहत्यादो तुवारी-

३ अदिति भट्टिमादा आह । [लेखः गत्वयम् । प्रतिसरा सर्ववधू-
जनहस्तात् स्वयंत इति भर्तृमाता आह ।]

यौगन्धरायणः—विजये ! विज्ञाप्यतां तत्रभवत्यै—सर्ववधूजनहस्त-

६ प्रयुक्ता वा एका वा प्रतिसरा दीयतामिति ।

विजया—अय्य ! तह । (निभ्रान्ता ।) [आर्य ! तथा ।]

(प्रविश्य)

९ निर्मुण्डकः—मुहं अय्यस्स । [सुग्मार्यस्य]

यौगन्धरायणः—ऋथं निर्मुण्डकः ।

निर्मुण्डकः—अय्य ! एसा भट्टिपादमूलादो ओवाडिडओ हंसओ

१२ आअदो । [आर्य ! एष भर्तृपादमूलादौपस्थितिको हंसकः आगतः ।]

यौगन्धरायणः—ऋथं हंसक एकः प्राप्त इति । सालक ! विश्रम्य-

तामिदानीं मुहूर्तम् । त्वरिततरं वा यास्यासि सविश्रमो वा ।

१५ सालकः—अय्य ! तह । (निभ्रान्तः ।) [आर्य ! तथा ।]

यौगन्धरायणः—निर्मुण्डक ! प्रवेदयतां हंसकः ।

निर्मुण्डकः—अय्य ! तह । (निभ्रान्तः ।) [आर्य ! तथा ।]

१ अनुरागमृते. २ त्वरितं.

- १८ यौगन्धरायण - स्वामिनाविरहितपूर्वो हसक एक प्राप्त इति सावि
 भ्रमिव मे मन । कुत ,
 यथा नरस्याकुलवान्धवस्य गत्वान्यदेशं गृहमागतस्य ।
 तथा हि मे सम्प्रति बुद्धिशङ्का श्रोष्यामि किन्तु प्रियमप्रियं वा ॥५॥
 (तत प्रविशति हसको निर्मुण्डकश्च ।)
 निर्मुण्डक - एदु एदु अय्यो । [एवेत्वार्यं ।]
 २ हंसक - कर्हि कर्हि अय्यो । [कुत्र कुत्रार्यं ।]
 निर्मुण्डक - एस्तो अय्यो चिट्टइ, उपसप्पट्ट ण । (निष्कान्त ।
 एष आर्यंस्तिष्ठति उपसर्पवेनम् ।]
 ६ हंसक - (उपेत य) सुह अय्यस्स । [सुखमार्यस्य ।]
 यौगन्धरायण - हसक ! न खलु गत स्वामी नागयनम् ।
 हंसक - अय्य ! हिज्जो एव्व गदो भट्टा । [आर्यं ! ह्य एव गतो
 ९ भर्ता ।]
 यौगन्धरायण - हन्त निष्कलमनुप्रेषणम् । उलिता स्म । अथास्ति
 प्रत्याशा, अथवा अद्यैव प्राणा मोक्तव्या ।
 १२ हसक - धरदि खु दाय भट्टा । [धरते खलु तावद् भर्ता ।]
 यौगन्धरायण - धरते तावदित्यनूर्जिता विपत्तिरभिहित्ता । गृहीतेन
 स्वामिना भवितव्यं ननु ।
 १५ हंसक - सुट्टु अप्येण विञ्जाद । गहीदो भट्टा । [सुट्टु आवेण
 विज्ञातम् । गृहीतो भर्ता ।]
 यौगन्धरायण - सथ गृहीत स्वामी । हन्त भो ! महान् खलु भार
 १८ प्रद्योतस्य भाग्यैर्निस्तार्ण । अद्यप्रभृति वत्सराजसचिवानां प्रति
 छित्तमंसामर्भ्यमयशश्च । इदानीमनुत्पन्नमार्यपण्डितो रमण्वान् क
 गत । इदानीमश्वारोहणीय क गतम् । कुत ,

स्निग्ध च सौहृदहृतं च कुलोद्भूतं च
न्यायामयोग्यपुरुष च गुणार्जितं च ।

क्रीत परैर्गहनदुर्गतया प्रनष्ट

युद्धे समस्तमतिभारतया विपन्नम् ॥ ६ ॥

हमक -जइ समगजोहनठपरिवारो भवे भट्टा, ण एसो दोसो भवे । [यदि समग्रयोधयलपरिवारो भवेद् भर्ता, नेप दोषो भवेत् ।]

३ यौगन्धरायण -कथमसमग्रयोधयलपरिवारो नाम स्वामी ।

हमक -सुणादु अच्यो । [शृणोत्वार्थ ।]

यौगन्धरायण -अध्यश्रान्तो भवान् । आस्यताम् ।

६ हमक -अच्य ! तह । (उपविश्य) सुणादु अच्यो । सात्रसेसप
चूसाण रअणीण वाहनसुहाण वेठाण बालुआतित्थेण णइ णम्मद
तरिअ वेणुवणे कळत्तं आवासिअ छत्तमत्तपरिच्छेण गजजूहविम
९ द्दजोग्गेण वट्ठेण मग्गमदअणीण वीहीण णाअवण पआदो भट्टा ।

[आर्य ! तथा । शृणोत्वार्थ । मावशेषत्रयूपाया रजन्या वाहनसुखाया
वेलाया बालुकातीथेन नदीं नर्मदा तीरतां वेणुवने कलत्रमावास्य छत्र
२ मात्रपरिच्छेदेन गजयूथविमर्दयोग्येन यत्नेन मार्गमदन्या वीथ्या नागधन
प्रयातो भर्ता ।]

यौगन्धरायण -ततस्तत ।

५ हमक -तशे इमुस्सेमत्तोत्थिदे सुरये णत्तिअमत्ताणि विअ जो
अणाणि गन्धिअ कोसमत्तेण विअ मदअधीरपव्वट अणासादिअ
तडाअपङ्कमिदत्तं अद्धणिम्मिदसिगाम्म विअ विसमटंसण दिट्ठ

८ णो णाअजूह । [तत इपुत्तेपमाप्पोत्थिते सूय पतावन्भाघ्राणीय योज
नानि गरया श्लोशमात्रेणैव मद्गन्धीरपर्वतमनाम्यद्य तदाकपद्भोक्षितमर्ध-
निर्मितशिलाकमैव विपमदर्शनं दष्टं नो नागयूथम् ।]

२१ यौगन्धरायण - ततस्तत ।

हसक - तदो णिज्झाअन्तीसु सेणासु समुपण्णसङ्कापिण्डिदे तस्मिं
जूहे इमस्स अणत्थस्स उप्पादओ कोञ्चि पदादी भट्टार एव्व ष्व

२४ ट्ठिदो । [ततो निध्यायन्तीषु सेनासु समुपपञ्चशङ्कापिण्डित तस्मिं
यूथेऽस्थानर्थस्योत्पादक कश्चित् पदाति भर्तारमेवोपस्थित ।]

योगन्धरायण - तिष्ठ । इत क्रोशमात्रे मङ्गिकासालप्रच्छादितशरीरो

२७ नरदन्तवर्जमेकनीलो हस्ती मया दृश्यत इत्युत्त्वान् ननु ।

हसक - कह परिण्णाद सु एद अय्यण । जागत्ति खु समुपणो
अअ दोसो । [कथ परिज्ञातं खल्वेतदायेण । जाग्रति खलु समुप

३० सोऽय दोष ।]

यौगन्धरायण - हसक ॥ जाग्रतोऽपि वल्वत्तर कृतान्त ॥ ततस्तत ।

हसक - तदो सुवण्णसदपदाणेण त णिसस पडिपूजिअ भट्टिणा

३३ उक्त-अत्थि एसो चक्रवर्ती हस्ती णीळकुवठअतणू णाम हत्थिसि
क्खाए पठिदो । ता अप्पमत्ता होह तुम्हे इमस्सिं जूहे । गअ त

अह वीणादुदीओ आणेमि त्ति । [तत सुवर्णशतप्रदानेन त नृशम

३६ प्रतिपूज्य भद्रोक्तम्-अस्येप चक्रवर्ती हस्ती नीलकुवलयतनुनाम हस्ति
शिक्षाया पटित । तद् अग्रमत्ता भवत यूयमस्मिन् यूथे । गजं तमर्हं

वीणाद्विताय भानयामीति ।]

३९ योगन्धरायण - अथ कथमुपेक्षितस्तदानीं स्वामी स्मण्वता ।

हसक - णहि णहि । पसादिअ मट्टा अमन्चेण विण्णाविदो-णहु
दे ण्ठावणादीण वि ढिसागआण गहण ण सम्भावणीअं । अविदु

४२ दुरारक्खन्नाए आसण्णदोसाणि विसअन्तराणि । ताहिं णिळ्ळी
गिरभिजणो पन्चन्तयासी जणो । ता पदादिमत्ताहिट्ठिं इमं जूहं

करिअ सत्त्व एव्व गच्छामो, ण एकाइणा सामिणा गन्तव्व त्ति ।

- ४५ [नहि नहि । प्रमाद्य भर्तामाद्येन विज्ञापितः—नगलु ते ऐरावणादी-
नामपि दिग्गजानां ग्रहणं न सम्भावनीयम् । अपितु दुरारक्षतयामध-
दोषाणि विषयान्तराणि । तत्र निर्लज्जो निरभिजनः प्रत्यन्तवामी जनः ।
- ४८ तत् पदातिमात्राधिष्ठितमिदं यूथं कृत्वा सर्वं ण्व गच्छामः, नैकाकिना
स्वामिना गन्तव्यमिति ।]
यौगन्धरायणः—अपि महाजनसमश्चमेवमुक्तः स्वामी रुमण्वता ।
- ५१ एवमप्यवक्तव्यां स्वामिमक्तिमिच्छामि । ततस्ततः ।
हंसकः—तदो अत्तजीविदणिदिट्टेण सघहेण णिवारिअ अमच्चं
णीळवळाहआदो हत्थिणो ओदरिअ सुन्दरपाडळं णाम अरसं
- ५४ आळुहिअ अणद्धागए सुय्ये विसदिमत्तेहि पदादिहि मह
पआदो भट्टा । [तत आत्मजीवितनिर्दिष्टेन शपथेन निवार्यामण्यं
नीलवलाहकाद् हस्तिनोऽवतीर्य मुन्दरपाटलं नामाश्वमारुह्यानर्धागते सूर्ये
- ५७ विंशतिमात्रैः पदातिभिः सह प्रयातो भर्ता ।]
यौगन्धरायणः—विजयाय । हा धिक्, स्नेहान् पूर्ववृत्तान्तो नावे-
श्रितः । ततस्ततः ।
- ६० हंसकः—तदो दिठणं विअ अद्धाणं गच्छिअ साळलुम्वच्छाआए
सवण्णणट्टणीळदाए परुडभासिदेहि असरीरविणिक्खित्तेहि विअ
दन्तजुअत्तेहि सूडदो धणुसदमत्तेण विअ दिट्टो सो दिव्ववारणप-
- ६३ डिच्छन्दो । [ततो द्विगुणमिवाध्वानं गत्वा मालवृक्षच्छायायां
सावर्ण्यनष्टनीलतया प्रोद्धासिताभ्यामशरीरविनिक्षिप्ताम्यामिव दन्तयु-
गलाभ्यां सूचितो धनुःशतमात्रेणैव दृष्टः स दिव्यवारणप्रनिच्छन्दः ।]
- ६६ यौगन्धरायणः—हंसक ! अस्मत्परिताप इत्युच्यताम् । ततस्ततः ।
हंसकः—तदो भट्टिणा ओदरिअ अरसादो आअमिअ देवदारुणं
पणामं करिअ गहीदा वीणा । तदो पिट्टदो एक्ककिट्टणिच्चओ विअ
- ६९ महन्तो कण्ठीरवो समुपपणो । [ततो भर्तावतीयांश्वादागम्य देवतानां

प्रणामं कृत्वा गृहीता घीणा । तत पृष्टत एककृतनिश्चय इव महान्
कण्ठीरव समुपन्न ।]

७२ यौगन्धरायण -कण्ठीरव इति । ततस्तत ।

हसक -तदो कण्ठीरवपरिञ्चाणमिमित्त परिवृत्ता अ वअ ।

• महामत्तोत्तराडहीआहिट्टिदो पन्चुग्गदो सो किद्अहत्थी । [तत

७५ कण्ठीरवपरिज्ञानमिमित्त परिवृत्ताश्च वयम् । महामात्रोत्तरायुधीयाधिष्ठित
प्रत्युद्गत स कृतकहस्ती ।]

यौगन्धरायण -ततस्तत ।

७८ हसक -तदो णामगोत्तग्गहणेण समस्सासिअ कुञ्जुत्तजण सव्वहा
पञ्जोत्पपओओ एसो, अणुगच्छह म, अहं दाणिं परस्स उवण्णास
विसमारम्भ परक्कमेण समीकरोमि त्ति भणिअ भट्टा पविट्ठो एव्व तं

८१ परवल्म । [ततो नामगोत्रग्रहणेन समाश्वास्य कुलपुत्रजने सर्वथा प्रद्योत
प्रयोग एष , अनुगच्छत माम्, अहमिदानीं विषमारम्भे परस्योपन्यास
पराक्रमेण समीकरोमीति भणित्वा भर्ता प्रविष्ट एव तत् परवल्म ।]

८५ यौगन्धरायण -प्रविष्ट इति । अथवा ननु स्थाने,

त्रीलितो वञ्चना प्राप्य मानी सत्त्वमुपाश्रित ।

शूरशैकायनस्थश्च किमन्यन् प्रतिपद्यते ॥ ७ ॥

ततस्तत ।

• हसक -तदो कीळाअमाणो विअ अत्तच्छन्दाणुवत्तिणा सुन्दर

३ पाडलेण अरसेण अत्ताभिप्पाआदो वि अहिअं पहरन्तो अदिग्गु
क्काण परवत्तस्स अदिप्पवत्तमाणवाआमो विसण्णणट्ठसत्त्वपरि
जणो मण एक्काइणा, णहि णहि, भट्टिणा एव्व रक्खिअमाणो

६ अणुमद्धदिवमजुद्धपरिस्सन्तो यहुप्पहारणिपहिअतुरओ तम्माअ
मागसुव्वदाणाण वेत्ताण मोह गदो भट्टा । [तत श्रीशिवाराम
श्चन्दानुवर्तिना सुन्दरपादलेनाश्वेनारमाभिप्रायादप्यधिकः प्रहरन् अति

- ९ बहुकृतया 'परबलस्यातिप्रयुज्यमानव्यायामो विपण्णनष्टसर्वपरि-
 - मयैकाकिना, नहि नहि, भवैव रक्ष्यमाणोऽनुबद्धदिवसयुद्धपरिधान्तो
 ' बहुप्रहारनिपतिततुरगस्ताभ्यत्सूर्यदास्यायां बेलायां मोहं गतो भर्ता ।]
 १२ यौगन्धरायणः—कथं मोहमुपगतः स्वामी । ततस्त्वतः ।
 हंसकः—तदो जहासत्ति सणिगहिद्रगहणुष्पाडिदाहि अविण्णाअमाण
 जादीहि कक्कासाहि छदाहि पाकिटो विअ सरीरअन्तणादो पंहरि-
 १५ सिदो भट्टा । [ततो यथाशक्ति सन्निहितगहनोष्पाटिताभिरविजायमान-
 जातिभिः बर्कशाभिरंताभिः प्राकृतं इव शरीरयन्त्रणात् प्रधर्षितो भर्ता ।]
 यौगन्धरायणः—कथं प्रधर्षितः स्वामी ।

पीनांसस्य विष्टुष्टुपर्वमहतो नागेन्द्रहस्ताकृते-

श्रापास्फालिकरस्य दूरभरणाद् वागाधिकारोपिणः ।

विप्राभ्यर्चयितुः श्रमेषु मुद्गदां मत्कर्तुरालिङ्गनै-

न्यस्तं तस्य भुजद्वयस्य बलयस्थानान्तरे बन्धनम् ॥ ८ ॥

अथ कस्यां बेलायां प्रत्यागतप्राणः स्वामी ।

हंसकः—अय्य ! अवसिदावच्छेदेषु पापेषु । [आर्य ! अवसितावले-

३ पेषु पापेषु ।]

यौगन्धरायणः—द्विष्टया शरीरं धर्षितं, न तेजः । ततस्ततः ।

हंसकः—तदो पञ्चाअट्प्याणं दाणि भट्टारं पेन्निअ अणेण मम भादा

६ हदो अणेण मम पिदा अणेण मम मुदो मम वअस्मो च्चि अञ्चहा

भट्टिणो परक्कमं वण्णअन्ता मच्चदो अभिहुदा दे पाया । [ततः

प्रत्यागतप्राणमिदानीं भर्तारं प्रेक्ष्यानेन मम भ्राता हतोऽनेन मम पितानेन

९ मम मुतो मम वयस्य इति अन्यथा भर्तुः पराक्रमं वर्णयन्तः सर्वतोऽभिद्रु-

तास्ते पापाः ।]

यौगन्धरायणः—ततस्ततः ।

- १२ हंसक -अण्ण च दाणि अञ्चरिअ । अञ्जोञ्जाणुणएण तहिं एको
ववसिदो अकथ्य कत्तुं । सो दक्खिणाहिमुहं परिवत्तिअ मट्टार
समरवाआमसङ्खोहिदाणि गिरवआर सङ्खिअ केसाणि पीडिअ
१५ करेण करवाळं पहारवेग उप्पादइदुकामो आधावन्तो- [अन्यच्चे
दानीमाश्चर्यम् । अन्योन्यानुनयेन तत्रैको व्यतिसितोऽकार्यं कर्तुम् । स
दक्षिणाभिमुख परिवर्त्य भर्तार समरव्यायामसक्षोभितान् निरूपचार
१८ साक्षिप्य केशान् पीडयित्वा करेण करवाल प्रहारवेगमुत्तादयितुकाम
आधावन्-]

यौगन्धरायण -हंसक । वृत्तान्तं तावदाधारय, यावदहमुच्छ्रुसामि ।

- २१ हंसक -तदो लुहिळपडळपिच्छिळाए भूमिए सो गिससओ सएण
वैएण ओघट्टिदचळणो पडिहदारम्भो हदो पडिदो । [ततो रुधिर
पटलपिच्छिलाया भूमौ स नृशस स्वेन वेगेनावघट्टितचरण प्रतिहतारम्भो
२४ हत पतित]

यौगन्धरायण -पतित पाप एष । भो ।

परचक्रैरनाक्रान्ता धर्मसङ्करवर्जिता ।

भूमिर्भर्तारमापन्नं रक्षिता परिरक्षति ॥ ९ ॥

हंसक-तदो भट्टिणा पुढम कुन्तप्पहारजणिदमोहो साळङ्काअणो णाम
पज्जोदस्स अमन्चो 'माखु माखु साहस'त्ति भणिअ तं देस उवट्टिदो ।

- ३ [ततो भर्त्रा प्रथम कुन्तप्रहारजनितमोह शालङ्कायनो नाम प्रघोत
स्यामायो 'माखलु माखलु साहसमि'ति भणित्वा त देशमुपस्थित ।]

यौगन्धरायण -ततस्तत ।

- ६ हंसक -तदो तक्काळदुञ्जह पणाम करिअ सररीरअन्तगादो तेण
मोइदो भट्टा । [ततस्तत्कालदुर्लभ प्रणामं कृत्वा शरीरयन्त्रणात् तेन
मोचितो भर्ता ।]

- १ योगन्धरायण - प्रमुक्त स्वामी । साधु मो शालङ्कायन । साधु-
 ११ अवस्था रज्जु नाम शत्रुमपि सुहृत्स्वे कल्पयति । हसक । व्यसनान्
 निश्चिदुच्छसितमिष मे मन । अथ किं प्रतिपन्न तेन साधुना ।
 १२ हसक - तत्रो तेण अच्येण अणेअ सोवआरं सन्तिअण भणिअ
 गाढउहुप्पहारदाण असमत्थो वाहणासणत्ति रेण्धसअण आरोअिअ
 उज्जइगि एव्व णीदो भट्टा । [ततस्तेनायेणानेक सोपचार शान्तिवचनं
 १५ भणित्वा गाढउहुप्रहारतयाममयो वाहनामन इति स्कन्धशयनमारोप्यो
 ज्वयिनीमेव नीतो भर्ता ।]

योगन्धरायण - नीत स्वामी । एष सोऽनर्थ ,

एतन् तन्न्यङ्गमस्माकमेव सोऽतिमनोरथ । *do grace*

प्रद्योतस्य मनस्वित्वान् स्वामी दु रेपु वर्तते ॥ १० ॥

अथ,

कथमगणितपूर्वं द्रव्यते त नरेन्द्र

कथमपुरुषयाम्य श्रोष्यते सिद्धवाम्य ।

कथमविषयग्रन्थ्य धारयिष्यत्यमर्षं

प्रणिपतति निरुद्ध सत्कृतो धपितो वा ॥ ११ ॥

(प्रविश्य)

प्रतीहारी-अग्य । एसा पडिसरा । [आर्य । एषा प्रतिसरा ।]

३ योगन्धरायण -

एतानि तान्यापत्तितानि काले भाग्यश्रयाग्निष्णुमुद्यतानि ।

तुरङ्गमस्येव रणे निवृत्ते नीराजनामौतुम्भङ्गलानि ॥ १२ ॥

प्रतीहारी-अग्य । इमा पडिसरा । [आर्य । इय प्रतिसरा ।]

योगन्धरायण - प्रिये । स्थाप्यताम् ।

३ प्रतीहारी-किं त्ति भट्टिमादर णिवेदेमि । [किमिति भर्तृमातर निवे
 दयामि ।]

यौगन्धरायण - विजये ! एवमेतन् ।

६ प्रतीहारी-किं एद । [किमेतत् ।]

योगन्धरायण - इदम् ।

प्रतीहारी-भणादु भणादु अर्यो भणादु । [भणतु भणत्वार्थो भणतु ।]

९ योगन्धरायण - अथवा नैतच्छक्य परिहर्तुम् । निवेदयिष्याम्यत्रभवत्यै ।
विजये ! रिथरीत्रियतामात्मा । (कर्णे) एवमिष ।

प्रताहारी-हा ।

१२ यौगन्धरायण - विजया खत्वसि ।

प्रतीहारी-एसा गच्छामि मन्दभाआ । [एषा गच्छामि मन्दभागा ।]

योगन्धरायण - विजये ! न एतलु त्वयात्रभवत्यै गृहीत स्वामीति

१५ सहसा निवेदयितव्यम् । स्नेहदुर्बलं मातृहृदय रक्ष्यम् ।

प्रतीहारी-कह दाणि णिवेदेमि । [कथमिदाना निवेदयामि ।]

योगन्धरायण - शृणु ।

पूर्वं तावद् युद्धसम्बद्धदोषा प्रस्तोतव्या भावना सशयानाम् ।

सन्दिग्धेऽर्थे चिन्त्यमाने विनाशे रुढे शोके कार्यतत्त्वं निवेद्यम् ॥ १३ ॥

प्रतीहारी-घत्तिस्स । (निष्क्रान्ता ।) [ग्रहीष्यामि ।]

यौगन्धरायण - हसक ! त्वमिदानीं स्वामिना किं न गत ।

३ हसक - अर्य्य ! ववसिदो खु अह अत्ताण अणुग्गाहिदु साल्ळाअ
णेण णिउत्तो-गच्छ, इम वुत्तन्त कोसम्बीण णिवेदेहि त्ति । [आर्य्य !
व्यवसित खत्वहमात्मानमनुग्रहीतु साल्ळापनेन नियुक्त - गच्छेम

६ वृत्तान्त कोशाम्या निवेदयेते ।]

यौगन्धरायण - त्रिन्नुत्तलिदानीं निराशमनुसार कर्तुकाम , उताहो
क्षिग्धपुरुषसन्निकर्ष परिहरति ।

९ हसक - अहइ । [अथकिम्]

यौगन्धरायणः—स स्वयं विस्मयादात्मानमाविष्करोति, उत सर्वारम्भ-
सिद्धौ रमणीयं भवति । अथ मामन्तरेण स्वामी न किञ्चिदाह ।

- १२ हंसकः—अय्य ! अस्थि, पदकिरणगीकरअन्तो भट्टारं अन्तज्जलाव-
गाढाए दिट्ठीए बहुक सन्देष्टुकामेण विअ ग्धि भट्टिणा उत्तो—गच्छ
जोअन्व—(इत्यर्घोक्ते तिष्ठति ।) [आर्य ! अस्ति, प्रदक्षिणीकुर्वन्
१५ भर्तारमन्तर्जलावगाढया दृष्टया बहुक सन्देष्टुकामेनेवास्मि भर्त्रोचः—
गच्छ यौगन्ध—]

यौगन्धरायणः—स्वैरमभिधीयतां, स्वामिवाक्यमेतन् ।

- १८ हंसकः—जोअन्धराअणं पेस्सेहि त्ति । [यौगन्धरायणं प्रेक्षन्वेति ।]
यौगन्धरायणः—मा तावन् । सर्वसचिवमण्डलमतिक्रम्यैको यौगन्ध-
रायणो द्रष्टव्य इत्याह ।
२१ हंसकः—अहई । [अयक्किम्]
यौगन्धरायणः—तेन हि अनर्हप्रतिक्रियमनिर्विष्टमर्तृपिण्डमनुपकृतरा-
जसत्कारं यदि खलु मां द्रष्टव्यं मन्यते स्वामी ।
२४ हंसकः—याहं । [वाढम् ।]
यौगन्धरायणः—पुरुषान्तरितं मां द्रक्ष्यति स्वामी,

रिपुनृपनगरे वा बन्धने वा बने वा

ममुपगतविनाशः प्रेय वा तुल्यनिष्ठम् ।

जितमिति कृतबुद्धिं बद्धयिन्वा नृपं तं

पुनरधिगतान्यः पार्श्वतः श्लाघनीयम् ॥ १४ ॥

(नेपरये)

हा हा भट्टा ! [हा हा भर्तः !]

३ यौगन्धरायणः—

एष शोकप्रतीकारो यथाशक्ति निवेद्यते ।

एतत् स्त्रीभिरसामर्थ्यं मन्त्रिणामनुवर्ण्यते ॥ १५ ॥

(प्रविश्य)

प्रतीहारी-अय्य ! भद्रिमादा । [आर्य ! भर्तृमाता ।]

३ यौगन्धरायण - किं किम् ।

प्रतीहारी-आह ।

यौगन्धरायण - किमिति ।

६ प्रतीहारी-एवविहस्स सुहिज्जणेण परिगहीदस्स वच्छराअस्स अअ
वुत्तन्तो । किं सक्क कत्तु अन्तरेण विहाण । ता सम्मानिअ सुहिज्जण
समत्थिअट्टु । जो खु दाणि सङ्कटेसु वा ण यिसीददि, विसमगदो

९ वा ण पय्यवचिट्ठदि वञ्चिदो वा ण णिव्वेद गच्छदि, पडिघादेसु
वा पाणा ण समुज्झदि, सो खु बुद्धिमन्तो पुच्छिज्जइ पढम एव्व मे
वच्छस्स वअस्सो पन्चा अमच्चो आणेदु मे पुत्तअ पुत्तओ त्ति ।

१२ [एवविधस्व सुहज्जनेन परिगृहीतस्य वसराजस्यैव वृत्तान्त । किं शक्य
कर्तुमन्तरेण विधानम् । तत् सम्मान्य सुहज्जन समर्थताम् । य खल्वि
दानीं सङ्घेषु वा न विपादति, विषमगतो वा न पर्यवतिष्ठते, वञ्चितो

१५ वा न निर्वेद गच्छति, प्रतिघातेषु वा प्राणान् न समुज्झति, स खलु
बुद्धिमान् पृच्छ्यते प्रथममेव मे वत्सस्य वयस्य पश्चाद्मास्य आनयतु मे
पुत्रक पुत्रक इति ।]

१८ यौगन्धरायण - अहातुरत्स्यत्रभवत्या राजवशाश्रित धीरव्याप्त्यमभि
हितम् । अत्रभवत्या सम्भावना पूजयामि । विजये ! आपस्तावत् ।
प्रतीहारी-अय्य ! तह । (निरुक्त्य प्रविश्य) इमा आवो । [आर्य !

२१ तथा । इमा आप ।]

यौगन्धरायण - आनय । (आचम्य) विजये ! किमाह तत्रभवती ।

प्रतीहारी-आणेदु मे पुत्तअ पुत्तओ त्ति । [आनयतु मे पुत्रक पुत्रक

२४ इति ।]

यौगन्धरायणः—हंसक ! किमाह स्वामी ।

हंसकः—जोअन्धराअणं पेख्खेहि त्ति । [यौगन्धरायणं प्रेक्षस्वेति ।]

७ यौगन्धरायणः—विजये !

यदि शत्रुबलप्रस्तो राहुणा चन्द्रमा इव ।

मोचयामि न राजानां नास्मि यौगन्धरायणः ॥ १६ ॥

प्रतीहारी—अय्य ! तह । (निव्रान्ता ।) [आर्य ! तथा ।]

(प्रविश्य)

३ निमुण्डकः—अय्य ! अच्छरिअं णिवुत्तं । भट्टिणो सन्तिणिमित्तं उचट्टिअमोअणं वम्हणजणं पेक्खिअ केण वि किञ्च उम्मत्तवेसधारिणा वम्हणेण उच्चं हसिअ उत्तं—सेरं सेरं अण्हन्तु भवन्तो,

६ अच्चुदअं सु इमस्स राअठळस्म भविस्सदि त्ति । तदो वअणसमआळं एव्य अदंसणं गदो । [आर्य ! आश्चर्यं निवृत्तम् । भर्तुः शान्तिनिमित्तमुपस्थितभोजनं ब्राह्मणजनं प्रेक्ष्य केनापि किलोन्मत्तवेसधा-

९ रिणा ब्राह्मणेनोच्चं हसित्तोक्तं—स्वैरं स्वैरमधन्तु भवन्तः, 'अच्चुदय' एतवस्य राजकुलस्य सविष्यतीति । ततो वचनममकालमेवादर्शनं गतः ।]

यौगन्धरायणः—अपि सत्यम् ।

१२ (ततः प्रविशति ब्राह्मणः ।)

ब्राह्मणः—इमेऽत्रभवता परिगृहीता आत्मप्रयोजनोत्सृष्टाः परिच्छदविशेषाः । एभिः प्रच्छादितशरीरो भगवान् द्वैपायनः प्राप्तः ।

१५ यौगन्धरायणः—एवं, द्वैपायनः प्राप्तः ।

ब्राह्मणः—वाढम् ।

यौगन्धरायणः—तेन हि पश्यामस्तावन् ।

१८ ब्राह्मणः—पश्यतु भवान् ।

१ यदि शत्रुबलप्रस्तं राहुणा चन्द्रमिव । which should be यदि शत्रुबलप्रस्तं तं चन्द्रमिव राहुणा ॥ २ उच्यते ।

यौगन्धरायणः—कथमन्यद् रूपमिव मे संवृत्तम् । हन्त भोः!
गतोऽस्मि स्वामिसन्निकर्षमेव । इदानीं ममोपदेशार्थमिवोत्सृष्टः ।

उन्मत्तसदृशो वेपो धारितस्तेन साधुना ।

मोचयिष्यति राजानं मां च प्रच्छादयिष्यति ॥ १७ ॥

(प्रविश्य)

प्रतीहारी—अय्य ! भट्टिमादा आह—इच्छामि मे पुत्रं ३
३ त्ति । [आर्य ! भर्तृमाताह—इच्छामि मे पुत्रकं प्रेक्षितुमिति ।]

यौगन्धरायणः—अयमयमागच्छामि । आर्य ! शान्तिगृहे मां
प्रतीक्षस्व ।

६ ब्राह्मणः—बाढम् । (निष्क्रान्तः ।)

यौगन्धरायणः—हंसक ! विश्रम्यतामिदानीम् ।

हंसकः—अय्य ! सह । (निष्क्रान्तः ।) [आर्य ! तथा ।]

९ यौगन्धरायणः—विजये ! गच्छामि प्रतः ।

प्रतीहारी—अय्य ! सह । [आर्य ! तथा ।]

यौगन्धरायणः—भोः !

काष्ठादभिर्जायते मध्यमानाद्

भूमिस्तोयं खन्यमाना ददाति ।

सोत्साहानां नास्त्यसाध्यं नराणां

मार्गारब्धाः सर्वयत्नाः फलन्ति ॥ १८ ॥

(निष्क्रान्ताः ।)

प्रथमोऽङ्कः ।

द्वितीयोऽङ्कः ।

अथ द्वितीयांऽङ्कः ।

(ततः प्रविशति कान्चुकीयः ।)

- ३ कान्चुकीयः—आभीरक! आभीरक! गच्छ महासेनयचनान्
प्रतीहाररक्षकं ब्रूहि—एष काशिराजोपाध्याय आर्यजैवन्तिरश्च
दैत्येन प्राप्तः । अस्य सामान्यदूतसत्कारं पृष्ठतः कृत्वा सुखमिव
६ निवेद्यताम् । यथा चातिथिमत्कारं जानीयान् तथा प्रयतितव्यम्
इति । भोः! एवं नामाहन्यहनि गोत्रानुदूलेभ्यो राजकुलेभ्यः कन्या-
प्रदानं प्रति दूतसम्प्रेषणा वर्तते । न खलु महामेनः कश्चिदपि
९ प्रत्याचष्टे, न चाप्यनुगृहीते । किन्नुपस्विदम् । अथवा दैवमत्र
कन्याप्रदानेऽविवृतम् । कुतः,

व्यक्तं न तावन् समुपैति तस्य दूतो यधूत्ये विहिता हि यम्य ।
ततो नरेन्द्रेषु गुणान् नरेन्द्रो न वैति जानन्नपि तत्प्रतीक्षः ॥ १ ॥
अये संलीयमानान्तःपुरचरः सनाधीभवत्ययं देवः । अये अयं
महासेनः, य एष,

दूर्वाङ्कुरस्तिमितनीलमणिप्ररोहैः

पीताङ्गदैः परिगतैः परिणीवितामः ।

अम्माद् घनान् कनकालयनैरुदेशा-

निर्धावितैः शरवगादिव कार्त्तिकेयः ॥ २ ॥

(निःक्रान्तः ।)

विष्कम्भकः ।

- ३ (ततः प्रविशति राजा सपरिवारः ।)

राजा—

मम हयम्बुरभिन्नं मार्गरेणुं नरेन्द्रा

मकुटतटविलम्बं भृत्यभूता वहन्ति ।

१ अन्यसामान्यदूतः । २ परिणीवितामः । ३ निर्धारितः ।

न च मम परितोषो यत्र मां वत्सराजः

प्रणमति गुणशाली कुञ्जरज्ञानदम् ॥ ३ ॥

वादरायण !

(प्रविश्य) काञ्चुकीयः—जयतु महासेनः ।

३ राजा—निवेशितो जैवन्ति ।

काञ्चुकीयः—निवेशितोऽनुरूपतश्च सत्कृतः ।

राजा—न्याय्यं कृतं राजवंश्यगुणाभिलाषिणा । समागतानां युक्तं

६ पूजया प्रतिग्रहः । अथ सर्वोऽपि कन्याप्रदानं प्रति पृष्टश्चेत् परच्छन्देन तिष्ठति । (काञ्चुकीयमवलोक्य) वादरायण ! वक्तुकाममिः त्वां लक्षये ।

९ काञ्चुकीयः—न खलु किञ्चित् । कन्याप्रदानं प्रति समुत्पन्नोऽभिमर्शं राजा—अलमलं परिहृत्य । सर्वसाधारणो ह्येव विधिः । अभिधीयताम्

काञ्चुकीयः—महासेन ! एषा मे विवक्षा—एवं नामाह्नयहनि गोत्रानु

१२ वृलेभ्यो राजकुलेभ्यः कन्याप्रदानं प्रति दूतसम्प्रेषणा वर्तते । न महासेन. कश्चिदपि प्रत्याचष्टे, न चाप्यनुगृहीते । किन्तु एत्स्विदमिति ।

१५ राजा—वादरायण ! एवमेतत् । अतिलोभाद् वरगुणानामतिस्नेहात् वासवदत्तायां न शक्नोमि निश्चयं गन्तुम् ।

कुलं तावच्छ्लाघ्यं प्रथममभिराङ्क्षे हि मनसा

ततः सानुक्रोशं मृदुरपि गुणो ह्येव बलवान् ।

ततो रूपे कान्तिं न खलु गुणतः स्वीजनभयात्

ततो वीर्योदग्रं न हि न परिपाल्या युवतयः ॥ ४ ॥

काञ्चुकीयः—महासेनं वर्जयित्वा न हीदानीमेते गुणाः क्वचिदेकस्मिन् दृश्यन्ते ।

३ राजा—अतः खलु चिन्त्यते ।

कन्याया वत्सम्पत्तिः पितुः (प्रायः) प्रयत्नतः ।

भाग्येषु शेषमायत्तं दृष्टपूर्वं न चान्यथा ॥ ५ ॥

दुहितु प्रदानकाले दुःखशीला हि मातरः । तस्माद् देवी तावदा-
ह्वयताम् ।

३ कान्चुकीयः—यदाज्ञापयति महासेन । (निःक्रान्तः ।)

राजा—भोः ! काशिराजदूतसम्प्रेषणेन वत्सराजप्रहणार्थं गतं
शालङ्कायन प्रति गता मे बुद्धिः । निन्नुसत्वद्यापि वृत्तान्तं न

६ प्रेषयति स ब्राह्मणः ।

कार्मं या तस्य सा लीला तत्रैवानुगतं मनः ।

ये त्वस्य सचिवाः सर्वे यत्नमास्थाय ते भिद्यताः ॥ ६ ॥

(ततः प्रविशति देवी सपरिवारा ।)

देवी—जेदु महासेणो । [जयतु महासेनः ।]

३ राजा—आस्यताम् ।

देवी—जं महासेणो आणवेदि । (उपविशति ।) [यन्महासेन
आज्ञापयति ।]

६ राजा—वासवदत्ता क्व ।

देवी—उत्तराण वेदाळिआए सआसे वीणं सिक्खिपुदुं णारदीअं
गआ आसी । [उत्तराया वैतालिक्याः मकारो वीणां शिक्षितु

९ नारदीयां गतासीत् ।]

राजा—कथमुत्पन्नोऽस्या गान्धर्वेऽभिलापः ।

देवी—क्रेण वि किळ उग्घादेण कञ्चणमाळं वीणाजोगं करअन्ति

१२ पेक्खिअ सिक्खिपुदुकामा आसी । [केनापि किलोद्घातेन काञ्च
नमालं वीणायोग्या कुर्घतीं प्रेक्ष्य शिक्षितुकामासीत् ।]

राजा—सदृशं बाल्यस्य ।

१५ देवी-महासेण वि किं वि विण्णविदुकामा म्हि । [महासेनमपि किमपि विज्ञापयितुकामास्मि ।]

राजा-किमिति ।

१८ देवी-आअद्य इच्छामि त्ति । [आचार्यमिच्छामीति ।]

राजा-उपस्थितविवाहकालाया किमिदानीमाचार्येण । पतिरेवैता शिक्षयिष्यति ।

२१ देवी-हं एसो दाणि मे दारिआण काळो । [हम् एष इदानीं मे दारिकाया काल ।]

राजा-भो ! नित्य प्रदीयतामित्यस्मानुपरुध्य किमिदानीं सन्तप्यसे ।

२४ देवी-अभिपेद मे पदान । विओओ म सन्तावेदि । अह कस्स उण दिण्णा । [अभिप्रेतं मे प्रदानम् । वियोगो भा सन्तापयति । अथ कस्मै पुनर्दत्ता ।]

२७ राजा-न तावन्निश्चयो गम्यते ।

देवी-इदाणिं पि ण दाव । [इदानीमपि न तावत् ।]

राजा-

• अदत्तेत्यागता रज्जा दत्तेति व्यथितं मन ।

धर्मद्वेहान्तरे न्यस्ता दु खिता खलु मात्र ॥ ७ ॥

सर्वथा श्रुणुरपरिचरणसमर्थे वयासि वर्तते वासवदत्ता । एष चापर काशिराजोपाध्याय आर्यजैवन्तिरद्य दौत्येन प्राप्तो विलोभयति मा चारित्रेण । (आगतम्) न किञ्चिदाह । अश्रुपूर्वा व्याकुला कथ निश्चय गमिष्यति । भवतु, निवेदयाम्यस्यै । (प्रकाशम्) श्रूयन्तेऽस्मत्सम्बन्धप्रयोजनायागता राजान ।

६ देवी-किं दाणि वित्थरेण । जहि दइअ ण सन्तप्पामो, तहिं दीअदु । [किमिदानीं विस्तरेण । यत्र दत्त्वा न सन्तप्यामहे, तत्र दीयताम् ।]

राजा-अहो महान् खलु लीलाभिहितो दु खविस्तर इदानीं पश्चाद्दु

१ पालम्भनं श्रोतुम् । तस्माद् देवीं तावन्निश्चयं गच्छतु । श्रूयताम्,
अम्मत्सन्धद्वो मागधः काशिराजो वाङ्गः सौराष्ट्रो मैथिलः शूरमेनः ।
एते नानार्थैर्लोभयन्ते गुणैर्मां कस्ते वीतेषां पात्रतां धाति राजा ॥८॥

(प्रविश्य)

कान्बुकीयः—वत्सराजः ।

३ राजा—किं वत्सराजः ।

कान्बुकीयः—प्रसीदतु प्रसीदतु महासेन । प्रियवचननिवेदनत्वरथा
ऋमविद्रोपो नावेक्षितः ।

६ राजा—प्रियवचनमिति ।

देवी—(उत्थाय) जेतु महासेणो । [जयतु महामेनः ।]

राजा—(सहर्षम्) प्रियवचनपरिहार्यां हि देवी । आस्यताम् ।

९ देवी—जं महासेणो अणवेदि । (उपविशति ।) [यद् महामेन
आजापयति ।]

राजा—उत्तिष्ठोत्तिष्ठ, स्थैरमभिधीयताम् ।

१२ कान्बुकीयः—(उत्थाय) तन्नभवतामात्येन शालङ्कायनेन गृहीतो
वत्सराजः ।

राजा—(सहर्षम्) किमाह भवान् ।

१५ कान्बुकीयः—तन्नभवतामात्येन शालङ्कायनेन गृहीतो वत्सराजः ।

राजा—उदयनः ।

कान्बुकीयः—अथ किम् ।

१८ राजा—शतानीकस्य पुत्रः ।

कान्बुकीयः—दृढम् ।

राजा—सहस्रानीकस्य नना ।

२१ कान्बुकीयः—स एव ।

राजा—कौशाम्बीनः ।

कान्बुकीयः—सुव्यक्तम् ।

२४ राजा—गान्धर्ववित्तकः ।

कान्बुकीयः—एवं ब्रुवन्ति ।

राजा—वत्सराजो ननु ।

२७ कान्बुकीयः—अथ किं, वत्सराजः ।

राजा—अथ किमुपरतो यौगन्धरायणः ।

कान्बुकीयः—न खलु, कौशाम्ब्यां किल ।

३० राजा—यद्येवं, न गृहीतो वत्सराजः ।

कान्बुकीयः—श्रद्धतां महासेनः ।

राजा—

न श्रद्धाम्युदयनप्रहणं त्वयोक्तं

व्यावर्तनं करतलैरिव मन्दरस्य ।

यस्याह्वेषु रिपवः कथयन्ति शौर्यं

यौगन्धरायणमतानि च न स्वनन्ति ॥ ९ ॥

कान्बुकीयः—प्रसीदतु महासेनः । वृद्धोऽस्मि ब्राह्मणः स्वत्वहम् । न महासेनसमीपेऽनृतमभिहितपूर्वम् ।

३ राजा—आ अस्त्येतन् । अथ कः प्रियदूतः शालङ्कायनेन प्रेषितः ।

कान्बुकीयः—न पुरयः । जघातिशययुक्तेन खररथेन वत्सराजमग्रतः कृत्वा स्वयमेवामात्यः प्राप्तः ।

६ राजा—एवं प्राप्तः । हन्त भोः ! अद्य विमुक्तसन्नाहा सुखं विश्राम्य-
त्वशौहिणी । अद्यप्रभृति प्रच्छन्नकृतदूतसम्प्रेषणा अशङ्किताः
स्थास्यन्ति राजानः । एष समासः—अद्यास्मि महासेनः ।

९ देवी—किं अमचेण आणीदो । [किममात्येनानीतः ।]

राजा—अथ किम् ।

देवी—एदणिमित्तं कस्स वि ण दिस्सामो वासवदत्तं । [एतन्निमित्तं

१२ कस्मा अपि न दिस्सामो वासवदत्ताम् ।]

राजा—युद्धावजितशत्रुः खल्वेव मम । वाढरायण ! शालङ्कायनः व
कान्बुकीयः—आहितो भद्रद्वारे ।

१५ राजा—गच्छ । भरतरोहकं श्रूहि—कुमारत्रिधिविशिष्टेन सत्कारेण
वत्सराजमप्रतः कृत्वा प्रवेदयताममात्य इति ।

कान्बुकीयः—यदाज्ञापयति महासेनः ।

१८ राजा—गहि तावन् ।

कान्बुकीयः—अयमस्मि ।

राजा—वत्सराजदर्शने कश्चिन्नोत्सारयितव्यः ।

शत्रुं पश्यन्तु मे पौराः श्रुतपूर्वं स्तम्भभिः ।

सिंहमन्तर्गतामर्षं यज्ञार्थमिव संयतम् ॥ १० ॥

कान्बुकीयः—यदाज्ञापयति महामेनः । (निष्क्रान्तः ।)

देवी—वहृणि अश्रुदथाणि इमस्मिं राअउळे अणुभूदाणि । ण खु

३ अहं ईदिसं पीदिजोगं महासेणस्स सुमरामि । [बहवोऽभ्युदया अस्मिन्
राजकुलेऽनुभूताः । न खल्वहमीदृशं प्रीतियोग्यं महासेनस्य स्मरामि ।]

राजा—अहमप्येतादृशं प्रीतिविशेषं न श्रुतपूर्वं स्मरामि, यथा गृहीतो

६ वत्सराज इति ।

देवी—वच्छराओ णं । [वत्सराजो ननु ।]

राजा—अथ किम् ।

९ देवी—यहृणि सम्बन्धप्पओअणागदाणि राअउळणि सुदाणि । णदिणा
ण पेसिदपुरवो पुरुमो । [यहृणि सम्बन्धप्रयोजनागतानि राजकुलानि
श्रुतानि । एतेन न प्रेक्षितपूर्वः पुरयः ।]

१२ राजा—देवि ! महामेनशत्रुमपि न गणयति, किं सम्बन्धमभिलपति ।

देवी—ण गणेदि । किं वाळो अपण्डिदो वा । [न गणयति । किं बालः
अपण्डितो वा ।]

१५ राजा-त्राल, न त्वपण्डित ।

देवी-किष्णुहु ण्ण उस्सेअअदि । [किन्नुसल्लेनमुत्सजयति ।]

राजा-उत्सेक्यत्येन प्रजाशराजर्षिनामधेयो वेदाक्षरसमवायप्रैविष्टं

१८ भारतो वश । दर्पयत्येन दायाद्यागतो गान्धर्वो वेद । विभ्रमयत्ये

वयस्सहजं रूपम् । विस्त्रम्भयत्येनं कथमप्युत्पन्नोऽस्य पौरानुराग

देवी-अभिठसणीआ वरगुणा । कस्स वामटाण दोसो सवुत्तो

२१ [अभिलषणीया वरगुणा । कस्य वामतया दोष सवृत्त ।]

राजा-देवि । किमिदानीमस्थाने विस्मितासि । पश्य,

अग्निं कश्च इवोत्सृष्टो दहन् कात्मन्येन मेदिनीम् ।

अस्य मे शासनं दीप्तं त्रिपयान्तेऽवसीदति ॥ ११ ॥

(प्रविश्य)

काञ्चुकीय -जयतु महासेन । यथाज्ञाप्रयुक्तसत्कार प्रविष्ट शालङ्क

३ यन । स तु विज्ञापयति-इदं भरतकुलोपभुक्तं वत्सराजकुले द्रष्टुं

घोषयती नाम वीणारत्नम् । महासेन प्रतिप्राहयितव्य इति

(वीणा दशयति ।)

६ राजा-प्रतिगृहीतं जयमङ्गलम् । (वीणा गृहीत्वा) इयं सा घोषयती

नाम । यैषा,

श्रुतिमुखमधुरा स्वभावरक्ता करजमुखोत्प्लियिताप्रभृष्टतन्त्री ।

ऋषियचनगतत्र मन्त्रप्रिया गजहृदयानि यत्नाद् वशीकरोति ॥१२॥

भो । समरायजितानां रत्नानामिष्टसम्भोगं प्रीतिमुत्पादयति ।

अर्धशास्त्रगुणप्राही ज्येष्ठो गोपालः क मुत्त ।

गान्धर्वद्वेषी व्यायामशाली चाप्यनुपालः ॥ १३ ॥

हनुगस्त्रिय मुन्यस्ता भये । देवि । वामरक्ता वीणामुपव्रान्त

ननु ।

- ३ देवी-आम ।
 राजा-तेन हि इयमस्यै प्रदीयताम् ।
 देवी-वीणाप्यद्राणेण भूओ वि उम्मत्ता विअ चिट्ठि । [वीणा-
- ६ प्रदानेन भूयोऽप्युन्मत्तेव तिष्ठति ।]
 राजा-क्रीडतु क्रीडतु । नैतन् मुल्लभं श्वशुरकुले । वादरायण ! क मा ।
 कान्बुकीयः-अमात्येन सहोपविष्टा ।
- ९ राजा-अथ वत्सेष्वधिरूतः ।
 कान्बुकीयः-आहितविनयत्त्वान् पादयोरङ्गे तस्य बहुप्रहारत्वाच्च
 स्खन्धवाह्येन शयनीयेन मध्यमगृहे प्रवेगितः ।
- १२ राजा-हा धिग्, बहुप्रहारः । एष इदानीं निरुपस्कृतस्य तेजसो
 दोषः । नृशंसः एतस्यस्मिन् काल उपेक्षितवान् । वादरायण ! गच्छ ।
 भरतरोहकं ब्रूहि-क्रियतामस्य व्रणप्रतिकर्मेति ।
- १५ कान्बुकीयः-यदाज्ञापयति महासेनः ।
 राजा-अथवा गृहि तावन् ।
 कान्बुकीयः-अथमस्मि ।
- १८ राजा-अस्य सर्वदर्शनमविमुक्तमत्कारमवगन्तव्यम् । आकारसञ्चिता
 अस्य प्रीतयो विज्ञेयाः । अतिव्रान्तविप्रहाश्रिताः कथा न कथयित-
 व्याः । क्षुतादिप्रयोगेष्व्वाशिपोऽभिधेयाः । कालमंवादिना स्तथेनान्य ।
- २१ कान्बुकीयः-यदाज्ञापयति महासेनः । (निःश्रम्य प्रविश्य) जयतु
 महामेनः । पश्येव वृत्तव्रणप्रतिकर्मा वत्सराजः । अकालस्तावदिदानीं
 द्वितीयस्य प्रतिकर्मण इति । मध्याह्नमारोहति दिवाकरः ।
- २४ राजा-अथ कस्मिन् प्रदेशे वीरमानी ।
 कान्बुकीयः-मयूरयाष्ट्रिमुत्ते ।
 राजा-हा धिग्, अनाश्रयणीयः एतत्त्वयं देशः । आतपप्रातिवृन्त्याथं
- २७ मणिभूमिकायां प्रवेशयेत्याज्ञापय ।

काञ्चुकीयः—यदाज्ञापयति महासेनः । (निष्कम्भ प्रविश्य) यदाज्ञप्तं
महासेनेन, तन् सर्वमनुष्ठितम् । अमात्यस्तु भरतरोहको महासेनं

३० द्रष्टुमिच्छति ।

राजा—व्यक्तं न रोचते तस्मै वत्सराजसत्क्रिया । अस्यैव नीतेः
परिश्रमः । अहमेवैनमनुनयामि ।

३३ देवी—किं सम्बन्धो णिच्चिदो । [कि सम्बन्धो निश्चितः ।]

राजा—न तावन्निश्चयो गम्यते ।

देवी—अळं दाणि तुवरिअ । बाळा मे दारिआ । [अरुमिदानीं

३६ त्वरित्वा । बाला मे दारिका ।]

राजा—यदभिरुचितं भवत्यै । प्रविशत्वभ्यन्तरम् ।

देवी—जं महासेणो आणवेदि । (निष्क्रान्ता सपरिवारा ।) [यन्महा-

३९ सेन आज्ञापयति ।]

राजा—(विचिन्त्य)

पूर्वं तावद् वैरमस्यावलेपादानीतेऽस्मिन् म्यात्त तु मध्यस्थता मे ।
युद्धहिष्टं संशयस्थं विपन्नं श्रुत्वा त्वेनं संशयं चिन्तयामि ॥ १४ ॥

(निष्क्रान्तां ।)

द्वितीयोऽङ्कः ।

अथ तृतीयोऽङ्कः ।

(ततः प्रविशति शिण्डिकुयेणो विदूषकः ।)

- ३ विदूषकः—(निरूप्य) भो ! देवउळपीठिआण मम मोदअमळ्ळअं
णिमिरविअ टमिरणामामआणि गमिअ वन्धिअ पटिणेवुत्तो
दाणि मोदअमळ्ळअं ण पेस्सामि । (विचिन्त्य) आ एकमोद-
- ६ अपरितोसिदो ण दाव ओळग्गो मं अणुमरटि । उच्चदाण पाआरस्स
अगई कुक्कुराणे । अस्सदभत्तदाण अळोहणीअं पहिआणं । आदु

- अपि णं राजामि । भोदु ओगारदस्सं दाव अहं । ही ही बुद्धो
 १ विअ सूअरवत्थी सुद्धवाटं एव्व उगिरामि । अहव लोहिद्वग्घा
 अणीण केरअं मम केरअं त्ति करिअ सिवेण पडिहत्थीकिटं मये ।
 (निरूप्य) जदि वि एसो वम्हआरी बहुकेहि रुवेहि अविणअं
 २ करेदि । भोदु पेत्तिअस्सं दाव अहं । भो ! एदं सु मम मोदअम-
 ळ्ळअं सिवस्स पादमूळे चिट्ठइ । जाव णं गह्णामि । देहि भट्टा !
 देहि मे मोदअमळ्ळअं । भट्टा ! तुवं वि मम चोरो सि । अविहा
 ५ आळिहिदं सु मम मोदअमळ्ळअं संदावतिमिरेण मुट्ठुण पेस्सामि ।
 भोदु पमज्जिस्सं दाव अहं । ही ही माहु ले चित्तअर ! भाउ !
 माहु । जुत्तळंहदाण वण्णाणं जह् जह् पमज्जामि, तह तह उज्जळदरं
 ८ होइ । भोदु, उदण्ण पमज्जिस्सं । कर्हिणुहु उदअं । इदं सोहणं
 सुद्धतटाअं । अहं विअ सिधो वि दाव एदस्सि मोदअमळ्ळए
 णिरासो होदु । [भोः ! देवमुलपीट्टियायां मम मोदअमल्लकं निक्षिप्य
 ११ दक्षिणामापकान् गणयित्वा यद्ध्या प्रतिनित्त इदानीं मोदकमल्लकं न
 प्रेक्षे । आ एकमांदकपरिनेपितो न तावदवल्लो मामनुसरति । उच्चतया
 प्राकारस्यागतिं कुम्भुराणाम् । अक्षतभक्तयारोभनीय पथिकानाम् ।
 १४ अथवा अप्येनं ग्राहामि । भवतु उद्गरिष्यामि तावदहम् । ही ही बृद्ध
 इव सूकरवस्तिः शुद्धवानमेवोद्गिरामि । अथवा लोहितकाल्यायन्या-
 सम्यग्वि मम सम्यग्धीति कृत्या शिवेन प्रतिहर्मीकृतं भवेत् । यद्यप्येप
 १७ ब्रह्मचारी यहुकं रूपरविनय करोति । भवतु प्रेक्षिष्ये तावदहम् । भोः !
 एण ग्गु मम मोदकमल्लकं शिवस्य पादमूळे तिष्ठति । यावद् एनं
 गृह्णामि । देहि भर्तः ! देहि मे मोदकमल्लकम् । भर्त ! त्वमपि मम
 २० चोरोऽसि । अविधा आलिपित ग्लु मम मोदकमल्लकं सन्तापनिमिरेण
 मुत्तु न प्रेक्षे । भवतु प्रमार्जिष्यामि तावदहम् । ही ही साधु रे चित्रर !
 अत्थ ! स्ताधु ! सुकलेत्तथा यणंमां पथा पथा प्रमार्जित्त, तथा तथो-

३३ ज्वलतरं भवति । भवतु, उदकेन प्रमार्जिष्यामि । कुत्रनुखल्लदकम् ।
इदं शोभनं शुद्धतटाकम् । अहमिव शिवोऽपि तावद् एतस्मिन् मोद-
कमल्लके निराशो भवतु ।]

३६ (नेपथ्ये)

मोदआ ! मोदआ ! हहह । [मोदका ! मोदका ! हहह ।]

विदूषकः—अविहा एसो उम्मत्तओ मम मोदअमल्लअं गह्णिअ

३९ हसमाणो फेणायमाणमळिणवरिसारच्छोदअं विअ इदो एव्वाहावइ ।

चिट्ठ चिट्ठ उम्मत्तअ । चिट्ठ । इमिणा दण्डअट्टेण सीसं दे भिन्दामि ।

[अविधा एप उम्मत्तको मम मोदकमल्लक गृहीत्वा हसमान फेणायमान-

४२ मल्लिनवर्षारथ्योदकमिवेत एवाधावति । तिष्ठ तिष्ठोम्मत्तक ! तिष्ठ । अनेन

दण्डकाष्टेन शीर्षं ते भिनयि ।]

(ततः प्रविशत्युम्मत्तकः ।)

४५ उम्मत्तक—मोदआ ! मोदआ ! हहह । [मोदका ! मोदका ! हहह ।]

विदूषक—भो उम्मत्तअ ! आपणेहि मम मोदअमल्लअं । [भो उम्म-

त्तक ! आनय मम मोदकमल्लकम् ।]

४८ उम्मत्तक—किं मोदआ । कहिं मोदआ । कइश मोदआ । किं इमे

मोदआ उज्झन्ति, आदु पिणज्झन्ति, उदाहो रज्जन्ति । [किं

मोदकाः । कुत्र मोदकाः । वस्य मोदकाः । किमिमे मोदका उज्झन्ते,

५१ अथवा पिणज्झन्ते उताहो खाद्यन्ते ।]

विदूषक—ण रज्जन्ति ण रज्जन्ति ण उज्झन्ति अ । [न खाद्यन्ते न

खाद्यन्ते नोऽज्झन्ते च ।]

५४ उम्मत्तक—एसा सु मम रसणा खाइदुकामा ङिङ्गाणि करेदि । [एषा

खलु मम रसना खादितुकामा लिङ्गाणि करोति ।]

विदूषक—भो उम्मत्तअ ! आपणेहि मम मोदअमल्लअं । मा परकेरण

५७ सिणेहं करिअ आंउज्जेहि । [भो उम्मत्तक ! आनय मम मोदक-

मल्लकम् । मा परकीये खेहं कृत्वा अद्यप्यस्य ।]

उन्मत्तक -के के मे वञ्चन्ति । मोदता सु म रक्षन्ति ।

णेपच्छप्रिसेममण्डिता पीडि उपदेदु उपट्टिआ ।

आअगिहे दिण्णमुच्छिआ काएवसेण मुहत्तदुपया ॥ ८ ॥

[के के मा वञ्चन्ति । मोदता खलु मा रक्षन्ति ।

नेपथ्यविशेषमण्डिता प्रीतिमुपद्रानुमुपरिधता ।

राजगृहे दत्तमूल्या कालवशेन मुहूर्तदुर्बला ॥]

विदूषक -भो उन्मत्तअ । आणेहि मम मोदअमएअ । इमिणा पञ्चाण उपज्जाअउठ गन्तव्वं । [भो उन्मत्तक ! आनय मम

३ मोदकमहुरुम् । अनन प्रत्ययेनोपाध्यायकुर्य गन्तव्यम् ।]

उन्मत्तक -मए प्रि इमिणा पञ्चाण जोअणमउ गन्तव्वं । [मयाप्य नेन प्रत्ययेन योननशत गन्तव्यम् ।]

६ विदूषक -किं एएअणे तुव । [किमैरावणसखम् ।]

उन्मत्तक -आम एएअणे अह । ए हु दाव देवएजो म आशण आलुहदि । शुठ च मया पादपाशिगहि इन्दे वञ्च ति । धाराणि

९ अठेहि विज्जुम्मईहि कशाहि ताठिअ वाउभामेण परिच्चमन्तेण भिन्दीअदि मेहएण्णं । [आम एरावणोऽहम् । न खलु तावद् देवराजो मामामनमारोहति । श्रुत च मया पादपाशिकेरिन्द्रो बद्ध इति ।

१२ धारानिगले विद्युन्मयीभि कशाभिस्ताडयिवा वातोद्भ्रामेण परिभ्रमता भिद्यते मेघवन्धनम् ।]

विदूषक -भो उन्मत्तअ ! ए तुव मम दइस्सिसि, एएविस्स दाए

१५ अह । [भो उन्मत्तक ! न ख मम दास्यसि, विलपिप्यामि तावदहम् ।]

उन्मत्तक -विएव विएव विक्कोम वा विएव । [विलप विलप विक्कोदा वा विलप ।]

१८ विदूषक -अएम्मण भो ! अएम्मण । [अग्रहण्य भो ! अग्रहण्यम् ।]

उन्मत्तक -अहं पि विठविस्स । इन्दे वज्जे भो । इन्दे वज्जे भो ।।

२१ [अहमपि विलपिष्यामि । इन्द्रो बद्धो भो । इन्द्रो बद्धो भो ।।]

विदूषक -अत्रम्मण्ण भो । अत्रम्मण्ण । [अवहाण्य भो । अवहाण्यम् ।]

२४ (नपश्ये)

मा भाआहि मा भाआहि बम्हणाउत्स । मा भाआहि । [मा विभीहि मा विभीहि ब्राह्मणोपासक । मा विभीहि ।]

२७ विदूषक - (सहर्षम्) आअटे चन्द्रे समाअदाणि सव्वणक्खत्ताणि । अघं बम्हणभाव । ईहामत्तण्ण समणण्ण अभअ दीअदि । [आगते चन्द्रे समागतानि सर्वनक्षत्राणि । अघं ब्राह्मणभाव । ईहामाश्रयेण

३० श्रमणकेनाभय दीयते ।]

(तत प्रविशति श्रमणक ।)

श्रमणक -मा भाआहि मा भाआहि बम्हणाउत्स । मा भाआहि ।

३३ के के इह, किं कर्यं, विठ्वन्दि । [मा विभीहि मा विभीहि ब्राह्मणे पातक । मा विभीहि । के के इह, किं कार्यं, विलपन्ति ।]

विदूषक -अविहा पटिहारस्सअउत्तिं खु समणओ अणुहोदि । भो

३६ समणअ । भअय । एसो उम्मत्तओ मम मोदअमत्तअं गहणिअ ण देदि । [अविधा प्रतिहाररक्षकवृत्तिं तलु श्रमणकोऽनुभवति । भो

श्रमणक । भगवन् । एव उन्मत्तओ मम मोदकमहकं गृहीत्वा न

३९ ददाति ।]

श्रमणक -मोदअ पेस्सामि दाय । [मोदकं प्रेक्षे तावत् ।]

उन्मत्तक -पेस्सदु पेस्सदु शमणअ । भव । [प्रेक्षतां प्रेक्षतां श्रमणक ।

४२ भवान् ।]

श्रमणक -यु थु । [थु थु ।]

विदूषक -हदि उम्मत्तअस्स हत्थे ईहामत्तण्ण समणण्ण थुयुत्तिं

४५ अघण्णम्म मम मोदआ णिट्ठपुग्घा एव्य संवुत्ता । [हा धिग् उन्म

त्तकस्य हस्ते इहामात्रकेण श्रमणकेन युयुक्ता अथन्यस्य मम मोदका
दृष्टपूर्वा ण्य सवृत्ता ।]

४८ श्रमणक -मो उन्मत्तआउस । णीआदेहि णीआदेहि ण्ढाणि मोद
आणि क्व्यूळिआफेणण्डराणि षडुपिठुसमिद्धमोमजाणि णिठ्ठाणिआ
सुरा रिअ महुराणि । मा दे राइदाणि रअं उप्पादन्ति । [मो

५१ उन्मत्तकोपासक । निर्यातय निर्यातय ण्तानि मोदकानि कस्थूलिकाफेन
पाण्डराणि षडुपिठममृद्धकौमलानि निष्ठानिना सुरा इव मधुराणि । मा
ते ग्वादितानि क्षयमुपादयन्तु ।]

५४ विदूषक -अपिदा मोदआणि त्ति करिअ कण्ठिउळदुआ मे पडि
च्छिदा । [अविधा मोदका इति कृत्या कण्ठिल्लुका मे प्रतीष्टा ।]

श्रमणक -उन्मत्तआउस । णीआदेहि णीआदेहि । जट्टिण णीआनेसि,

५७ तुरं सपेमि । [उन्मत्तकोपासक । निर्यातय निर्यातय । यदि न
निर्यातयसि, त्या शपामि ।]

उन्मत्तक -पशीन्दु पशीन्दु श्रमणअ । भअवं । मा खु मा गु म

६० शरिटु । गण्ण गहण । [प्रसीदतु प्रसीदतु श्रमणक । भगवान् ।
मागलु मागलु मा शसुम् । गृहाण गृहाण ।]

श्रमणक -उहणाउस । पेत्तय पेत्तय मम प्पभाव । [ब्राह्मणोपासक ।

६३ प्रेश्म्व प्रेश्म्व मम प्रभावम् ।]

विदूषक -णसो उन्मत्तओ ण्ढेण ईहामत्तण्ण समणण्ण उज्झिद साण
पेत्तिरअ मोदअमळ्ळअं भीदभीद अग्गइगुत्तिआण पसारिणाण

६६ ठापिअ चिट्ठ । मो उन्मत्तअ । आणेहि मम मोदअमळ्ळअ । [ण्य
उन्मत्तक ष्तेनेहामात्रकेण श्रमणकेन उज्झित शाप प्रेक्ष्य मोदकमलक
भीतभीतमघ्राङ्गुल्या प्रसारिताया स्थापयित्वा तिष्ठति । मो उन्मत्तक ।

६९ आनय मम मोदकमलकम् ।]

श्रमणक - एतु एतु भव । एदेहि मोदएहि मं सांतिथ वाअइस्ससि ।
[एतु एतु भवान् । एतैमोदकैमां स्वस्ति वाचयिष्यसि ।]

७२ विदूषक - ही ही ममकेरणहिं सोत्थि वाणमि । मण वि कोडुम्बिअस्स
हत्थादो पडिगाहगहीदाणि । ताणि भवदो वि उवाअणं भविस्सदि ।

सो वि समिद्धो होटु । एसो उम्मत्तओ अग्गिगिह अहिमुहो

७५ गच्छइ । द्विटो मञ्जहणो । पुञ्चहणे वि ढाव अअ देसो सुञ्चो
भविस्सदि । जाव अह वि इमाणि दक्खिणामासआणि मग्गोहे

णिक्खिअविअ गच्छामि । एकस्स शाडिआण कय्य अवरस्स सुच्छेण ।

७८ [हीही मदीये स्वस्ति वाचयामि । मयापि कौटुम्बिकस्य हस्तात् प्रति
ग्रहगृहीतानि । तानि भवतोऽप्युपायन भविष्यति । सोऽपि समृद्ध

भवतु । एष उन्मत्तकोऽग्निगृहमभिसुखो गच्छति । स्थितो मध्योह

८१ पूर्वाह्नेऽपि तावदय देश शून्यो भविष्यति । यावदहमपीमान् दक्षिणा
मापकान् मार्गोद्द निक्षिप्य गच्छामि । एकस्य शाट्रिक्या कार्यमपरस्य

मूल्येन ।]

८४ (सव अग्निगृह प्रविशन्ति ।)

योगन्धरायण - वसन्तरु ! शून्यमिदमग्निगृहम् ।

विदूषक - आम भो ! सुखं गु इद । [आम भो ! शून्यं गतिवदम् ।]

८७ योगन्धरायण - तेन हि परिष्वनेता भवन्ती ।

उभो - शठम् । (परिश्वलेते)

योगन्धरायण - भवतु भवतु ! तुल्यपरिश्रमो भवन्ती । आस्ता

९० भवान् । भवानप्यास्ताम् ।

उभो - शठम् ।

(सव उपविष्टा)

* ३ योगन्धरायण - वसन्तरु ! अपि दृष्टमन्वया म्यामी ।

विदूषक - आम भो ! द्विटो तत्तभवं । [आम भो ! दृष्टप्रभवान् ।]

यौगन्धरायणः—हन्तभोः, अतिक्रान्तयोगश्रेमा रात्रिः । दिवस
इदानीं प्रतिपाल्यते ।

अहः समुत्तीर्य निद्रा प्रतीक्ष्यते शुभे प्रभाते दिवसोऽनुचिन्त्यते ।
अनागतार्थान्यशुभानि पश्यतां गतं गतं कालमवेक्ष्य निर्धृतिः ॥ २ ॥

स्मष्वान्—सम्यग् भवानाह । तुल्येऽपि कालविशेषे निश्चय बहुद्रोषा
बन्धनेषु । कुतः,

व्यवहारेष्वसाध्यानां लोके वा प्रतिरञ्जिताम् ।

प्रभाते दृष्टद्रोषाणां वैरिणां रजनी भयम् ॥ ३ ॥

यौगन्धरायणः—धसन्तरु ! स्वामिना सह कथितं ननु ।

विदूषकः—आम भो ! चिरं एव च म्हि तत्तहोदा ओत्रञ्जो । अत्र
३ चउहर्सीं ह्लाअमाणो पडिवाळिटो अ । [आम भोः ! चिरमेव
चास्मि तत्रभवतावबद्धः । अद्य चतुर्दशीं स्नायमानः प्रतिपालितश्च ।]

यौगन्धरायणः—स्नातः स्वामी ।

६ विदूषकः—णहादो अत्तभवं । [स्नातोऽत्रभवान् ।]

यौगन्धरायणः—कृतं देवकार्यम् ।

विदूषकः—आम भो ! पणामत्तेण पूइदा देवदा । [आम भोः !

९ प्रणाममात्रेण पूजिता देवताः ।]

यौगन्धरायणः—ण्तामपि बहुमतामवस्थां प्रात्रः स्वामी । कुतः,

स्नातस्य यस्य समुपस्थितदेवतस्य

पुण्याहधोपविरमे पटहा नदन्ति ।

तस्यैव कालविभवान् तिथिपूजनेषु

दैवप्रणामचलिता निगलाः स्वनन्ति ॥ ५ ॥

स्मष्वान्—भवत इदानीं प्रयत्न उचितं तिथिमन्त्रागान्प्र्यदि
स्वामिनः ।

- ३ यौगन्धरायणः—यसन्तक ! गच्छ भूयः स्वामिनं पश्य ।
 विज्ञाप्यतां च स्वामी—या सा प्रयाणं प्रतीह प्रस्तुता कथा, तस्या-
 श्वः प्रयोगकाल इति । कुतः, स्थानावगाहयवसशय्याभागेष्वश्रयेषूप
 ६ न्यस्तौपधिऽयाजो नलागिरिर्मन्त्रौपधिनियमसम्भृतः पुराणकर्म-
 व्यामोहितः । अनुकूलमारतमोक्तव्यः सज्जितो धूपः । रोपप्रति-
 कूलोऽस्य सज्जितः प्रतिगजमदः । शालासन्निकृष्टमल्पसाधनं
 ९ गृहमादीपयितुमग्नित्रासित्वाद् वारणानाम् । गजपतिचित्तोद्धमणार्थं
 देवकुलेषु स्थापिताः शङ्खद्वन्दुभयः । तेन नादेन सर्वसाधनपरिगत-
 शरीरेणावश्यं श्वः प्रद्योतेन स्वामी शरणमुपगन्तव्यः । ततः स्वामिना
 १२ शत्रोरनुमतेनैव बन्धनाग्निष्कर्म्य सहव्यापन्नां घोषवर्तीं हस्तागतीं
 कृत्वा नलागिरिः स्वाधीनः कर्तव्यः । ततो व्यवस्थितासनस्तदानीं
 स्वामी नलागिरी,

सेनाभिर्मनसानुप्रद्वजघनं कृत्वा जवे वारणं

सिंहानामसमाप्त एव विहते त्यक्त्वा सविन्ध्यं वनम् ।

एकाहे व्यसने वने स्वनगरे गत्वा त्रिवर्णां दशां

येनैव द्विरदच्छलेन नियतस्तेनैव निर्वाह्यते ॥ ५ ॥

इति ।

स्मष्वान्—यसन्तक ! किमिदानीं चिन्त्यते ।

- ३ विदूषकः—एवं चिन्तेमि महन्तो खु भवदो पयत्तो विपज्जिगिसिदि
 ति । [एवं चिन्तयाभि महान् खलु भवतः प्रयत्नो विपरस्यत इति ।]
 उभौ—न खलु वयं विज्ञातारः ।
 ६ विदूषकः—अहं पुठमं पद्या भवन्तो । [अहं प्रथमं पश्चाद् भवन्ती ।]
 यौगन्धरायणः—अथ किं कृता कार्यविपात्तिः ।
 विदूषकः—वच्छरा अरस अण्णकप्यदाए । [वरस्सराजस्यान्यकार्यतया ।]

९ योगन्धरायण - कथमिह ।

विदूषक - मुगह भवन्तो । [धृष्टुता भवन्तो]

उभो-अप्रहितौ म्य ।

१२ विदूषक - जा सा काऽट्टमी अट्टिकन्टा तहिं तत्तहोत्री वासवदत्ता

णाम राजदरिआ धर्त्ताट्टुनीआ ऋणआदसण गिहोस त्ति करिअ

अवणीट्टरञ्चआण सिप्रिआण ओवट्टिदपणाऽपिस्सुदसञ्चिपिसम

१५ राजमगं परिहरिअ ज त वन्धणट्टुवारस्स अग्गदो भअप्रदीए

जकिरणीण ट्टाण, तस्सिं देवकय कत्तु गआ आसी । [या कालट्टमी

अनिजान्ता, तस्या तत्रभवता वासवदत्ता नाम राजदरिका धात्रीदि-

१८ तीया कन्यसादशन निर्दापमिति कृत्वापनीतकञ्चुकाया शिबिकायामव

घट्टितप्रगालीप्रसुतसन्निधिपम राजमगं परिहरय यत्तं वन्धनद्वार

स्याप्रता भगवत्या यक्षिण्या स्थान, तस्मिन् द्वकार्यं कर्तुं गतासान्]

२१ योगन्धरायण - ततस्तत ।

विदूषक - तदो तत्तभव त दिअस्स अमन्तरवन्धणपरिरक्खअ

सिचअ णाम राजदसं अणुमाणिअ वन्धणट्टुवारे गिक्खन्तो ।

२४ [ततमनश्चमवान् त दिवसमस्यन्तरवन्धनपरिरक्षक शिवक नाम राजदा

मननुमा य वन्धनद्वारे निष्क्रान्तः ।]

उभो-ततस्तत ।

२७ विदूषक - तदो पुंसस्सवन्धपरिवट्टणट्टिदाण सिप्रिआण पणाम दिट्ठा

सा राजदरिआ । [तत पुंसस्स चरिवर्त्तनसेयताया शिबिकाया

प्रकारं दृष्ट्वा सा राजदरिका ।]

३० योगन्धरायण - ततस्तत ।

विदूषक - किं तदो तदो त्ति । वन्धण दारिणि पमडवण सम्भाप्रिअ

पडत्तो राजाऽणीं कत्तु । [किं ततस्तत इति । वन्धनमिदानो प्रमद्वन

३३ समाध्य प्रपत्ता रागलीला कतुम् ।]

विदूषक - अत्र अत्र जरं गमिस्सामो । [एवमेव जरा गमिष्याम ।]

यौगन्धरायण - तत्र नु श्लेषम् ।

३ विदूषक - मिच्छायणीओ भवे, जट्टि लोओ जागाट्टि । [शयनीय मवेद्, यदि लोको जानाति ।]

यौगन्धरायण - न न मयं लोकेन, स्त्रामिप्रियाप्रोऽयमारम्भ ।

६ विदूषक - सो वि दात्र ग जाणाट्टि । [सोऽपि तावन्न जानाति ।]

यौगन्धरायण - बाले ज्ञाम्यति ।

विदूषक - कदमो दागि सो दाट्टो । [कतम इदानीं म कम् ।]

९ यौगन्धरायण - यदेयमारम्भमिद्धि ।

विदूषक - तदो ताट्टिमो भव पन्थाट्टो राआण अन्तेउराट्टो राअ दादिअ उभे गिष्याट्टेदु । [ततस्तादसो भवान् बन्धनाट्टात्तानमन्त -

१० पुराट्टानदासिकामुमे निर्यातयतु ।]

स्मण्वान् - इह भवता द्रष्टव्यम् ।

यौगन्धरायण - उभयमिति । राट्टम् । इय द्वितीया प्रविज्ञा—

मुभद्रामित्र गण्डीसी नाग पद्मन्तामित्र ।

यट्टि ता न हरेद् राजा नास्मि यौगन्धरायण ॥ ८ ॥

अपि च,

यट्टि तां चैत्र त चैत्र ता चैत्रायतलोचनाम् ।

नास्मि नृप चैत्र नास्मि यौगन्धरायण ॥ ९ ॥

(कर्ण दत्त्वा) अये शट्ट इय । ज्ञापता शट्ट ।

विदूषक - भो ! तह । (निष्क्रम्य प्रविश्य) भो ! पडिउत्तद्विजम

३ पिम्मम्भेण अपिरत्त मच्चरन्तो जणो वीमड । किं दागि करम्ह । [भोस्तथा । भा ! परिवृत्तद्विजमविजम्भेगाविरत्त मच्चरन् जनो द्दयते । किमिदानीं कुम्भं ।]

६ स्मण्वान् - तेन हि चतुर्द्वारमग्निगृहं, भिद्यता न सह्यात ।

यौगन्धरायण - न न । अभिन्नो न सहघात । भिद्यतामरिसहघात ।
स्वकार्यमनुष्ठीयताम् ।

९ उभौ-तह । [तथा] (निःक्रान्ता ।)

उन्मत्तक - ही ही चन्द गिळदि लाहू । मुञ्च मुञ्च चन्द । यदि ण
मुञ्चेशि, मुह दे पाडिअ मुञ्चापइस्स । एसे एसे दुट्टुअश्शे परिभट्टे

१२ आअच्छदि । एसे एसे चउप्पहवीहिआअ । जाव ण आलुहिअ
वळिं भक्खिस्स । एसे एसे दाळअभट्टा । म ताळेह । माखु माखु
म ताळेह । किं भणासि-अम्हाण किं पि णचेहि त्ति । दम्पह

१५ दम्पह दाळअभट्टा । एसे दाळअभट्टा । पुणो वि मं ताळेह इट्ठि
आहि । माखु माखु ताळेह । तेण हि अह पि तुम्हे ताळेमि ।
[ही ही चन्द्र गिरति राहु । मुञ्च मुञ्च चन्द्रम् । यदि न मुञ्चसि, मुष

१८ ते पाण्यिखा मोचयिष्यामि । एष एष दुष्टाथ परिभ्रष्ट आगच्छति ।
एष एष चतुष्पयवीचिकायाम् । यावदनमारह्य बलि भक्षयिष्यामि ।
पते एते दारकभर्तार । मा ताडयथ । माखलु माखलु मा ताडयत ।

२१ किं भणथ-अस्माक किमपि नृत्येति । पद्यत पद्यत दारकभर्तार ।
पते दारकभर्तार । पुनरपि मा ताडयथ यष्टिभिः । माखलु माखलु
ताडयत । तेन ह्यहमपि शुभान् ताडयामि ।]

(निःक्रान्त ।)

तृतीयोऽङ्कः ।

अथ चतुर्थोऽङ्कः ।

(तत प्रविशति भट ।)

- ३ भट - को काळो अह भट्टिदारिआण वासधट्ताण उट्ठा कीळिदु
षामाण भइवदीपरिचारअ गत्तमेवअ ण पेस्सामि । भाव पुप्फटन्तअ
गत्तसेवअ ण पेस्सामि । किं भणासि-एसो गत्तसेवओ वणित्तसु
६ ष्ठिगिणीण गेहं पणिसिअ सुरं पिपदि त्ति । गच्छदु भावो । (परिश्रम्ये)

इदं कण्डिलमुण्डिगिणीं गेहं । जात्र णं सदावेमि । भो गत्तसेवअ !
 गत्तसेवअ ! । [कः कालोहं मत्तदारिकाया धामवदत्ताया उदके
 ९ श्रीडातुकामाया भद्रवतीपरिचारकं गात्रमेवकं न प्रेक्षे । भात्र पुण्णदन्तरु !
 गात्रसेवकं न प्रेक्षसे । कि भणमि—एष गात्रसेवकः कण्डिलसौण्डिक्या गेहं
 प्रविश्य मुरां पिवतीति । गच्छतु भात्रः । इदं कण्डिलसौण्डिक्या गेहम् ।

१२ यावदेनं शब्दापयामि । भो गात्रसेवक ! गात्रसेवक ! ।]

(नेपरथं)

को दाणिं एसो एत्थ राअमग्गे गत्तसेवअ ! गत्तसेवअ ! त्ति मं
 १५ सदावेदि । [क इदानीमेपोऽत्र राजमागं गात्रसेवक ! गात्रसेवकेति
 मां शब्दापयति ।]

मत्तः—एमो गत्तमेवओ मुरं पिण्णिय पिण्णिय हसिय हसिय
 १८ मदिअ मदिअ जपापुण्णं विय रत्तओअणो इदो एत्थ आअच्छटि ।
 एत्तस्स पुरदो ण चिट्ठिस्सं । (निवृत्त्य स्थितः ।) [एष गात्रसेवकः
 मुरां पीत्वा पीत्वा हमित्वा हमित्वा मदित्वा मदित्वा जपापुण्णमिव

२१ रत्तलोचन इत एवागच्छति । एतस्य पुरतो न स्थास्यामि ।]

(ततः प्रविशति यथानिर्दिष्टो गात्रसेवकः ।)

गात्रसेवकः—को दाणिं एसो एत्थ राअमग्गे गत्तमेवअ ! गत्तसेवअ !
 २४ त्ति मं सदावेदि । पाणागारादो गिकन्तो त्ठिट्ठि म्हि मम सुसुरेण
 मुरुट्ठेण । अमुदअमच्छण्णं विदमरिअओणहसिदे मंगराण्णे मुहे
 पम्पित्ते अ । णुमा रज्जइ पीदा जइ । अत्ता णं टण्णुज्जुआ होइ ।

धण्णा मुराहि मत्ता धण्णा मुराहि अणुत्तित्ता ।

धण्णा मुराहि ह्णादा धण्णा मुराहि मंत्रविद्या ॥ १ ॥

अधण्णा अत्तणो पुत्तदारणं कट्ठं पिट्ठं सुणन्ता जे मूढा णरा मुम्-
 मिद्धा मुरात्तटाअं ण जोजअंति । ता जाणे जमच्छोए वा णरअं

३ अत्थि ण तिथ अ ।

[क इदानीमेपोऽत्र राजमागे गात्रसेवक । गात्रसेक । इति न शब्दापयति । पानागाराग्निष्कान्तो दष्टोऽस्मि मम श्वशुरेण सुरष्टेन । भूत

६ मल्लकेन घृतमरिचलवणरूपितो मासखण्डो मुखे प्राक्षितश्च । स्नुषा रज्ज्वा पीता यदि । श्वधूर्ननु दण्डोच्चता भवति ।

धन्या सुराभिर्मत्ता धन्या सुराभिरनुलिप्ता ।

धन्या सुराभि स्नाता धन्या सुराभि सज्ञापिता ॥ १ ॥

अधन्या आत्मन पुत्रदाराणा कष्ट विष्ट शृण्वन्तो य मूढा नरा सुसमृद्धा सुरातटाक न योजयन्ति । ततो जाने यमलोके वा नरकाऽ
६ स्ति नास्ति च ।]

भट - (उपसृ य) भो गत्तसेवक । को काळो तुम अण्णोसामि । भट्टिदारिआण वासवदत्ताण उदण कीळिट्टुकामाण भद्रवती ॥
६ दिस्सदि । तुम दाव मत्तो एत्थ आहिण्डसि ।

[भो गात्रसेवक । क कालस्वामत्विष्यामि । भट्टिदारिकाया वासवदत्ताया उदके क्वाडितुकामाया भद्रवती न दृश्यते । स्व तावन्मत्तोऽत्राहिण्डसे ।]

९ गात्रसेवक - जुञ्जइ । सा अ ण मत्ता, सो पुरसो वि मत्तो अह वि मत्तो तुम वि मत्तो, सव्व मत्तसम होइ ।

[युज्यते । सा च ननु मत्ता, स पुरुषोऽपि मत्तोऽहमपि मत्त, स्वमपि
१२ मत्त, सर्वं मत्तसम भवति ।]

भट - सव्व दाव चिट्टु । राअउंके भद्रपीठिअ णणिकमिअ कुरो अअ आहिण्डदि त्ति ।

१५ [सर्वं तावत् तिष्ठतु । राजकुले भद्रपीठिका ननिष्काम्य कुतोऽयमा हिण्डत इति ।]

गात्रसेवक - इदो आहिण्डामि, एत्थ पिमामि, ण्णेण पिमामि, मा
१८ सरम्भेण । किं करीअदु ।]

१ भद्रपीठिआ ण णिइमदि । कुरो अअ ण्णवादात्त

[इत आहिण्डे, अत्र पियामि, एतेन पियामि, मा संरम्भेण । किं न्रियताम् ।]

२१ भट-हिज्जउ असम्बन्धप्पळावो । मिग्घं भद्दवदिं पवेसेहि ।

[भवत्वमभ्यन्धप्रलापः । शीघ्रं भद्रवतीं प्रवेशय ।]

गात्रसेवक-पविसट्टु पविसट्टु भद्दवदी । अंधो मण भद्दवदीण

२४ अद्दुसं आटत्तं । [प्रविशतु प्रविशतु भद्रवती । अहो मया भद्रवत्या अद्दुसमाहितम् ।]

भट-सभावविणीदाण भद्दवदीण अद्दुसेण किं कय्यं । गच्छ,

२७ मिग्घं भद्दवदिं पवेसेहि [स्वभाषविनीताया भद्रवत्या अद्दुसेण किं कार्यम् । गच्छ, शीघ्रं भद्रवतीं प्रवेशय ।]

गात्रसेवक-पविसट्टु पविसट्टु भद्दवदी । अंधो मण भद्दवदीण

३० गुरप्पमाळा आटत्ता । [प्रविशतु प्रविशतु भद्रवती । अहो मया भद्रवत्याः धुरप्रमालाहिता ।]

भट-पुण्णवन्विआण भद्दवदीण गुरप्पमाळाण किं कय्यं । मिग्घ

३३ भद्दवदिं पवेसेहि । [पुण्णवन्विआया भद्रवत्या धुरप्रमालया किं कार्यम् । शीघ्रं भद्रवतीं प्रवेशय ।]

गात्रसेवक-पविसट्टु पविसट्टु भद्दवदी । अंधो मण भद्दवदीण

३६ घण्टा आटत्ता । [प्रविशतु प्रविशतु भद्रवती । अहो मया भद्रवत्या घण्टाहिता ।]

भट-उट्टण वीळ्ळिदुक्कामाण भद्दवदीण घण्टाण किं कय्यं । सिग्घ

३९ भद्दवदिं पवेसेहि । [उट्टके वीळ्ळिदुक्कामाया भद्रवत्या घण्टया किं कार्यम् । शीघ्रं भद्रवतीं प्रवेशय ।]

गात्रसेवक-पविसट्टु पविसट्टु भद्दवदी । अंधो मण भद्दवदीण

४२ क्किअं आटत्तं । [प्रविशतु प्रविशतु भद्रवती । अहो मया भद्रवत्याः कसिका आहिता ।]

- भट -कसिएण किं कट्य । सिग्घ भद्दवदिं पवेसेहि । [कशिक्या ,
 ४५ किं कार्यम् । शीघ्र भद्रवतीं प्रवेशय ।]
 गात्रसेवक -पचिसदु पचिसदु भद्दवदी । अघो । [प्रविशतु प्रविशतु
 भद्रवती । अहो ।]
 ४८ भट -किं अघो । [किम् अहो ।]
 ग्रामसेवक -अघो मए । [अहो मया ।]
 भट -किं तुए । [कि त्वया ।]
 ५१ गात्रसेवक -अघो भद्द । [अहो भद्र ।]
 भट -किं भद्दति । [कि भद्रेति ।]
 गात्रसेवक -अघो भद्दवदी । [अहो भद्रवती ।]
 ५४ भट -किं भद्दवदी । [कि भद्रवती ।]
 गात्रसेवक -भद्दवदी पि आढत्ता । [भद्रवत्यप्याहिता ।]
 भट -ण तुव एत्थ अवरज्झो । कण्डिळसुण्डिकिणी खु अवरज्झा, जा
 ५७ राअवाहण गह्णिअ सुर देदि । [न स्वमत्रापराद्ध । कण्डिलशोण्डकं
 खल्वपराद्धा, या राजवाहनं गृहीत्वा सुरा ददाति ।]
 गात्रसेवक -अघो मए उत्त-मा मूळविद्धिं विणासेहि ति ।
 ६० [अहो मयोक्तम्-मा मूलवृद्धिं विनाशयेति ।]
 भट -ह सहो विअ । [ह शब्द इव ।]
 गात्रसेवक -अघो जानामि जानामि, कण्डिळसुण्डिकिणीए गेहं
 ६३ भिन्दिअ भद्दवदी पत्ताअदि । [अहो जानामि जानामि, कण्डिल
 शौण्डिक्या गेह भित्त्वा भद्रवती पलायते ।]
 भट -किं भणासि-(आकाशे) एसो भट्टा वन्हराओ वासवदत्त
 ६६ गह्णिअ णिगदो ति । [कि भणसि-एप भर्ता वत्सराजो वासव
 दत्ता गृहीत्वा निर्गत इति ।]
 गात्रसेवक -(सहर्षम्) अविब्रमस्तु स्वामिन ।

६९ भट -पिप पिप । अज्ज पि तुम मत्तो आहिण्डेहि । [पिप पिप ।
अद्यापि त्व मत्त आहिण्डस्व ।]

गात्रमेवक -आ को मत्त , कस्य वा मद , वय सत्वार्ययौगन्ध
७२ रायणेन स्त्रेषु स्त्रेषु स्थातेषु स्थापिताश्चारपुरुषा । यात्रहमपि
सुहृज्जनस्य सज्ञा करोमि । एते ते सुहृदो निरोऽमुक्ता इव कृष्ण-
सर्पा इतस्ततो निर्वापन्ति । भो भो सुहृद । शृण्वन्तु शृण्वन्तु

७६ भवन्त -

नवं शराय सलिलै मुपूर्णं मुसस्त्रुत दर्भकृतोत्तरीयम् ।
तत्तस्य मा भून्नरकस गच्छेद् यो भर्तृपिण्डस्य कृते न युध्येन् ॥१॥
फनुसत्वार्ययौगन्धरायण । (विलोक्य) अये अयमत्रभवान् आर्य
यौगन्धरायण । य एष ,

निशितविमलरत्न सहतोन्मत्तवेष
वनकरचितचर्मत्र्यप्रवामाप्रहस्त ।
विरचितत्रहुचीर पाण्डुरानन्दपट्ट
सतडिदिव पयोऽ किञ्चिदुद्रीर्णचन्द्र ॥ ३ ॥

अहो महन् प्रवृत्तं युद्धम् ।

हत्वा गजान् मगाजिन सहयाश्च यौवा
नश्रौहिणीमतिविगाह्य बलान्मुहूर्तम् ।
नागेन्द्रदन्तमुसलाहतभग्ननाहु-
भ्रष्टायुधोऽपि ननिवृत्तपदोऽभियात ॥ ४ ॥

हा धिग् , प्रहणमुपगत सत्वार्ययौगन्धरायण । यात्रहमप्यार्य
यौगन्धरायणस्य प्रत्यन्तरीभविष्यामि । (निःक्रान्त ।)

१ अहो प्रतिभयमिद युद्धम् । अहो मह प्रतिभय प्रवृत्तमिद युद्धम्

- ३ भद्र - किणुसु पदं । पाआरतोरणवज्ज सव्व कोसम्भी खु इदं ।
होदु, इम वुत्तन्त अमघस्स निवेदेमि । [किणुखल्वेतत् । प्राका
स्तोरणवर्जं सर्वं कोशाम्बी खल्विदम् । भवत्विम वृत्तान्तममात्याय
६ निवेदयामि ।]

(निम्नान्त ।)

प्रवेशकः ।

- १ (तत प्रविशत साधारणा ।)

उभौ-उस्सरह उस्सरह अग्या । उस्सरह । [उस्सरतोत्सरतायां ।
उत्सरत् ।]

- १२ प्रथम - अघो कण्ठस्स दीअमाणस्स ण उच्च विरमदि । [अहो
कण्ठस्य दीर्यमाणस्य नोच्च विरमति ।]

द्वितीय - अघो भट्टिदारिआए वासवदत्ताए अरगअगविअभमदाए

- १५ विरुवन्तस्स मे वअण कोचि ण सुणादि । अघो किं भणह-किण्णि
मित्त उस्सारणा वत्तदि त्ति । गहीदो अध्यजोअन्वराअणो । किं
भणह-कह गहीट् ति । सुणन्तु अग्या । अध्यजोअन्धराअणेण

- १८ असिदुदीण्ण अम्भोहिणीए अग्गवेगो मुहुत्तअ चारिदो । विजय
सुन्दरस्स हत्थिणो दन्तन्तचोदिदो असी विवण्णो । असिदोसेण
गहीदो, ण पुरुसदोसेण । [अहो भट्टिदारिकाया वासवदत्ताया अप

- २१ नयनविभ्रमतया विररतो म वचने कश्चिन्न श्रृणोति । अहो कि भणथ-
किन्निमित्तमुस्सारणा वर्तत इति । गृहीत आर्ययौगन्धरायण । कि भणथ-
कथ गृहीत इति । श्रृण्वन्वायां । आर्ययौगन्धरायणेनासिद्वितीयेनाक्षौ

- २४ हिण्या अप्रवेगो मुहूर्तं धारित । विजयसुन्दरस्य हस्तिनो दन्तान्तचो
दितोऽसिर्विपन्न । असिदोषेण गृहीतो, न पुरुषदोषेण ।]

प्रथम - अघो अप्पमत्ता होह तुम्हे । पाआरतोरणवज्ज सव्व

- २७ कोसम्भी खु इअ । [अहो अप्रमत्ता भवत यूयम् । प्राकारतोरणवर्जं
सर्वं कोशाम्बी खल्वियम् ।]

उभौ-ओदरदु ओदरदु अद्यो ओदरदु ।

[अवतरत्ववतरत्वायौऽवतरतु ।]

(ततः प्रविशति यौगन्धरायणः यद्ग्राहः फलत्रयनेनानीयमानः ।)

यौगन्धरायणः-अयमहमवतरामि ।

रिपुगतमपनीय वत्सराजं ग्रहणमुपेत्य रणे स्वशस्त्रदोषान् ।

अयमहमपनीतभर्तृदुःखो जितमिति राजकुले सुखं विशामि ॥ ५ ॥

भोः । सुखं खलु निकलत्राणां कान्तारप्रवेशः, रमणीयतरः खलु

प्राप्तमनोरथानां विनिपातः, अपश्चात्तापकरः खलु मञ्चितधर्माणां

३ मृत्युः । मया हि,

धैरं भयं परिभयं च समं विहाय

कृत्वा नयैश्च विनयैश्च शरैश्च कर्म ।

शत्रोः श्रियं च मुहृदामयशश्च हित्वा

प्राप्तो जयश्च नृपतिश्च महांश्च भवः ॥ ६ ॥

उभौ-उत्सरह उत्सरह अय्या ! उत्सरह । [उत्सरतोत्सरतार्याः !

उत्सरत ।]

यौगन्धरायणः-मदर्शनाभिलाषी जनो न कश्चिदुत्सारयितव्यः ।

पश्यन्तु मां नरपतेः पुरुषाः ससत्त्वा

राजानुरागनियमेन विपद्यमानम् ।

ये प्रार्थयन्ति च मनोभिरमात्यशब्दं

तेषां स्थिरीभवतु नश्यतु चाभिलाषः ॥ ७ ॥

उभौ-उत्सरह उत्सरह । किं तुम्हेहि ण दिदुपुरवो अय्यजो-

अन्धराअणो ! [उत्सरतोत्सरत । किं युष्माभिर्न दृष्टपूर्वं आयंयौग-

३ न्धरायणः ।]

यौगन्धरायणः- दृष्टः पूर्व, न त्वेवम् । मम हि,

४२७२

उन्मत्तच्छ्रवणस्य रथ्यासु परिधावत ।

अवगीतमिदं रूपं कर्म सम्प्रति हृदयते ॥ ८ ॥

(प्रविश्य)

भट - अय्य ! पिअं द्वे गिवेदेगि । गहीदो किल्ल वन्धराओ ।

३ [आर्य ! प्रिय ते निवेदयामि । गृहीतं किल वत्सराजं]

योगन्धरायण - नैतदस्ति ।

चिरस्मरिणगरे निरोधमुक्तं स किल वतान्युपलभ्य भद्रवत्या ।

ग्रहणमुपगमिष्यति प्रयातो निमिषितमात्रगतेषु योजनेषु ॥ ९ ॥

भद्र ! कथं गृहीतं इति श्रुतम् ।

भट - अणुसारिअं गजगिरिणा गहीदो किल्ल । [अनुसार्यं नरा

३ गिरिणा गृहीतं किल ।]

यौगन्धरायण - अस्ति वाहनसामर्थ्यम् । असमायुक्तस्तु स ।

गजस्याधोरणायुक्तो जवो भवति शिक्षया ।

विमुक्तं वत्सराजेन क एनं वाहयिष्यति ॥ १० ॥

भट - अय्य ! अमच्चो आह - आउहागारे चिट्टुदु किल्ल अय्यो ।

पुरसगुत्तो अअं देसो ति । [आर्य ! अमाय आह - आयुधागारे

३ तिष्ठतु किल्लार्यं । पुरसगुत्तोयं देश इति ।]

योगन्धरायण - अहो हास्यमभिधानम् ।

अग्निं यद्वा वत्सराजाभिधानं यस्मिन् काले सर्वतो रक्षितव्यम् ।

तस्मिन् काले सुप्रमासीदमात्यैर्नीते रत्ने भाजने को निरोधः ॥ ११ ॥

(परिश्रम्य)

भट - इदं आउहागारं । पविसदु अय्यो । [इदमायुधागारम् ।

३ प्रविशत्वार्यं ।]

(प्रविश्य) भट - अमच्चो आह - अवणीअदु वन्धणं ति ।

[अमात्य आह - अपनीयता वन्धनमिति ।]

योगन्धरायण -अक्षीणं मा कुह । व्यक्त भरतरोहसो मा द्रुमि
च्छति । अहमपि तावद् भरतरोहक द्रुमिच्छामि ।

मद्वान्मयै परिलिख्यमानहृदय रोपान् प्रमत्ताश्रु
प्रारधेषु नयच्छलेषु तुलित तुल्याधिमारोञ्जितम् ।
सूक्तं शास्त्रविनिश्चितैरिहित बुद्ध्यापि वञ्चित
द्रुष्टु महमपक्रियाविनिहत धीरादिनाधोमुखम् ॥ १० ॥
(तत प्रतिशति भरतरोहसः ।)

भरतरोहक -कासौ कासौ योगन्धरायण ।

अवसितनिर्जन्मार्थं वञ्चनैर्दुर्निरीक्ष
कथमिव परिभाषे भतुरर्थे विपन्नम् ॥
विरमवनेतकार्यं चापि निर्युक्तमन्त्र
भुजगमिव सरोप धर्षित चोन्मिदं च ॥ १३ ॥

मट -अव्यजोअन्धराअणो अग्य पट्टिनाअन्तो आवडागारे
चिट्ठइ । [आर्ययोगन्धरायण आर्यं प्रतिपालयन् आयुधागारे तिष्ठति ।]

भरतरोहक -भवतु भवतु ।

मन्त्रित्वे वञ्चितो ह्येष सन्याज नीलहस्तिना ।
प्रत्यानेषु स तद्वैर मामिदानीं प्रतीक्षते ॥ १४ ॥

मट -अद्य । एसो अमच्चो । [आर्यं । ण्वोऽमात्य ।]

भरतरोहक -(उपगम्य) भो योगन्धरायण । ।

योगन्धरायण -भो । ।

मट -अहो सरस्स गम्भीरटा । अव्यस्स एकस्सरेण पूरिणे अय
देसो । [अहो स्वरस्य गम्भीरता । आर्यस्यैकाक्षरेण पूरितोऽयं देश ।]

६ भरतरोहकः—(उपविश्य) भो. ! यौगन्धरायण इत्यशरीराण्यक्षराणि श्रूयन्ते । दिष्टया भवान् दृश्यते ।

यौगन्धरायणः—दिष्टया भवान् दृश्यते इति । पश्यतु भवान् माम्,
एवं रुधिरद्विग्धाङ्गं वैरं नियममास्थितम् ।

गुरोरवजितं हत्वा शान्तं द्रौणिमिव स्थितम् ॥ १५ ॥

भरतरोहकः—अहो छलेनागतगजारम्भस्यात्मसम्भावना ।

यौगन्धरायणः—किं छलेनति । तन् पुनरिदानीं युक्तम् ।

या सा महिस्सालवृक्षरचिता नागाश्रिता यञ्चना

शुद्धः सेवितवान् हि नो नरपतिर्घ्राहृपधानां क्षितिम् ।

राज्ञो वारणनिप्रहे परिचयाद् वीणाश्रिता यञ्चना

पूर्वं प्रस्तुतमेव यामि भवता नैवोपराधो मम ॥ १६ ॥

भरतरोहकः—भो यौगन्धरायण ! यद्गमिसाक्षिकं महासेनस्य दुहितरं शिष्यां प्रतिगृह्य अदनापनयनं कृतं, युक्त्यं भोस्तस्करप्रवृत्तिः ।

३ यौगन्धरायणः—मा मा भवानेयम् । विवाहः तस्येव स्यामिनः ।

भारतानां कुले जातो यत्मानामृजितं पतिः ।

अहत्वा दारनिर्देशमुपदेशं करिष्यति ॥ १७ ॥

भरतरोहकः—अद्यापि महामेनेन प्रयुक्तमत्कारो वसराजः । तदिदानीं किं नायेन्नते ।

३ यौगन्धरायणः—मा मा भवानेयम् ।

यदस्य चाज्ञां पुरते नलागिः म शिक्षितानां वचनेषु तिष्ठति ।

ततो विमुक्तः स्वशरीररक्षणे यज्ञं प्रदातुं सुहृदां च जीवितम् ॥ १८ ॥

भरतरोहकः—यद्येयं, नलागिरिप्रहणार्थं विमुक्तश्चेद्, न पुनरुद्धरते स्वामी ।

३ यौगन्धरायण -नेनि पश्यत्युपजोगभयान् ।

भरतरोहक -अपरोक्षराज्यव्यवहारो भवानिति ब्रवीति । समराज
जितेषु शत्रुषु किमाह शास्त्रम् ।

६ यौगन्धरायण -यद्य ।

भरतरोहक -वधाहो वसराजश्चेत् किमस्माभि स सत्कृत ।

यौगन्धरायण -गतद्रेक्ष्य तल्लु यदस्य शरार नापहतम् ।

९ भरतरोहक -एतदपि सम्भाव्य मन्यते स्वामी ।

यौगन्धरायण -क सजय ।

हस्तप्राप्तो हि वो राजा रक्षितस्तेन साधुना ।

न ह्यनास्ह्य नागेन्द्र वैनयन्ती निरात्यते ॥ १९ ॥

भरतरोहक -भवतु भवतु । महासेनस्य प्रतिकूलं कृत्वा कौशाम्बी
प्रति का कृता ते बुद्धि ।

३ यौगन्धरायण -अहो हास्यमाभिधानम् ।

भवता चाप्रतो यात शेषकार्येषु का कथा ।

समूलं वृक्षमुत्पाटय शाखाश्लेष्णुं कुत श्रम ॥ २० ॥

(प्रविश्य)

काञ्चुकीय - (ऋण) एवमिद्य ।

३ भरतरोहक -प्रमाशमुन्यताम् ।

काञ्चुकीय -

कारणैर्गृहभिर्युक्ते काम नापहत त्वया ।

गुणेषु न तु मे द्वेषो भृङ्गार प्रतिग्रहताम् ॥ २१ ॥

इति ।

यौगन्धरायण -हा रिक् ।

गृहा न निर्वाति मया प्रतीपितास्त्रयेय तापद्वयानि मन्त्रिणाम् ।

इय तु पूना मम दण्डधारिण कृतापराप्तस्य हि सत्कृतिर्वध ॥ २२ ॥

(नपथ्य हादानार नियते ।)

भरतरोहक -अये,

को नु खल्वेप सहसा प्रासादाप्राद् विनिःसृत ।

श्येनपक्षाभिमृष्टाना कुररीणामिव ध्वनि ॥ २३ ॥

भो । ज्ञायता शब्द ।

कान्चुकीय -यदाज्ञापयत्यार्य । (निष्क्रम्य प्रविश्य) एषा तत्रभव

३ त्यङ्गारवती शोकाभिभूतहृदया प्रासादाच्छरीर विमोक्तुकामा महा
सेनेनाभिहिता यथा-क्षत्रधर्मेणोद्दिष्टस्ते दुहितुर्विवाह । किमिदानीं
हर्षकाले सन्तप्यसे । तच्चित्रफलरुस्ययोर्वःसराजवासवदत्तयोर्विवा

६ होऽनुष्ठीयताम् इति । तत्र हि,

स्त्रीजनेनाद्य सहसा प्रहर्षव्याकुलक्रमा ।

क्रियते मङ्गलाकीर्णा सवाष्पा कौतुक्क्रिया ॥ २४ ॥

यौगन्धरायण -एव सम्बन्ध मन्यते महासेन । तेन ह्यानीयता
भृङ्गार ।

३ कान्चुकीय -गृह्यताम् । (उपनयति ।)

भरतरोहक -भो यौगन्धरायण ! किं ते भूय प्रियमुपहरति महा
सेन ।

६ यौगन्धरायण -यदि मे महासेन प्रसन्न , किमत परमिच्छामि ।
(भरतवाक्यम्)

भवन्त्वरजसो गाव परचक्र प्रशान्यतु ।

इनामपि मर्हो कृत्स्ना राजसिंह प्रशास्तु न ॥ २५ ॥

(निष्क्रान्ता सर्वे ।)

चतुर्थोऽङ्क ।

प्रतिज्ञानाटिकावसिता ।

श्लोकानुक्रमणी ।

अग्नि बद्धा वस	IV	11	नव शराव	IV	2
अग्नि कक्ष इवो	II	11	न श्रद्धाम्युदय	II	9
अदत्तेरयागता	II	7	निशितविमल	IV	3
अर्थशास्त्रगुण	II	13	परचक्रैरना	I	9
अवसितनिज	IV	13	परित्यजाम	III	6
अस्मत्सम्बद्धो	II	8	पश्यन्तु मा नर	IV	7
अह समुत्तीर्य	III	2	पातु वासवदत्ता	I	1
उन्मत्तच्छब्दे	IV	8	पीनासस्य धिक्	I	8
उन्मत्तसदृशो	I	17	पुरप प्रेष	I	2
एतत् तन्मयङ्गम	I	10	पूर्वं तावद् युद्ध	I	13
एतानि तान्याप	I	12	पूर्वं तावद् वैर	II	14
एव हृदिर	IV	15	भवता चाग्रता	IV	20
एष शोकप्रती	I	15	भवन्त्वरजसा	IV	25
कथमगणित	I	11	भारताना कुले	IV	17
कन्याया वर	II	5	मद्वाक्यं परि	IV	12
काम या तस्य	II	6	मन्त्रिस्त्वे वञ्चितो	IV	14
कारणैर्बहुभि	IV	21	मम हयसुर	II	3
काष्ठादग्निर्जाय	I	18	यथा नरस्याकु	I	5
कुल तावच्छ्लाघ्य	II	4	यदस्य चाज्ञा	IV	18
को नु सख्येष	IV	23	यदि ता चैव	III	8
गृहा न निर्वान्ति	IV	22	यदि शत्रुबल	I	16
चिरमरिनगरे	IV	9	या सा महिक्क	IV	16
णैवच्छविसेस	III	1	रिपुगतमपनीय	IV	5
दूर्घाङ्कुरस्तिमि	II	2	रिपुनृपनगरे	I	14
घण्णा सुराहि	IV	1	वैर भय परि	IV	6
			व्यक्त न तावत्	II	1

व्यक्त बल	I	4	सेनाभिर्मनसा	III	4
व्यवहारेष्व	III	3	स्त्रीजनेना	IV	24
व्रीहितो वञ्चना	I	7	स्नातस्य यस्य	III	4
शक्ता दर्पयितु	III	5	स्निग्ध च सौ	I	6
शत्रु पश्यन्तु	II	10	स्निग्धेष्व्वातज्य	I	3
श्रुतिसुखमधुरा	II	12	हत्वा गजान्	IV	4
सुभद्रामिव	III	7	हस्तप्राप्तो हि	IV	19

PRATIJNAYAUGANDHARĀYANAM

(*Yaugandharāyana s Vows*)

A SANSKRIT DRAMA IN FOUR ACTS

ENGLISH TRANSLATION

Act I

INDUCTION

At the end of the Benediction, enter the stage-manager)

May the very mighty Mahasena, the son of Yugandhara (Śiva) preserve (you)—he that was the infant King in name only, but armed with his Śakti, brought victory to heaven's Lord 1

(Walking about and looking towards the curtain)

Come here good lady

(Entering)

ACTRESS—Here I am, my noble lord

STAGE MANAGER—Good lady, please to sing some song, so that when the audience will have been pleased with your song we, too might begin (the performance of) the play What! my dear lady, what are you thinking of? Won't you sing?

ACTRESS—To-day, I saw in my dream that there was some illness in my father's family I, therefore, desire that my noble lord should send some one to bring word of their well being

STAGE MANAGER—All right

I will send some intelligent man, who would do the right thing

(Behind the scenes)

Are you ready, Salaka? -

STAGE MANAGER—Like this Yaugandharāyana, who is sending a messenger 2

(Exit)

End of the Induction

(Enter Yaugandharāyana and Śālaka)

YAUGANDHARĀYANA—Are you ready, Śālaka?

ŚĀLAKA—Yes, your honour

YAUGANDHARĀYANA—You have a long distance to go

ŚĀLAKA—That is an opportunity for me to serve your honour with greater devotion

YAUGANDHARĀYANA—Surely, a strong man, who is devoted, will go For

A difficult task should be entrusted to devoted agents, or to such as appreciate the wholesome consequences (of the task) Whosoever the person entrusted with the task, success or failure depends upon the dictates of fate 3

Now our lord, who will be going to-morrow to Nāgavṛkṣa which is three woods further off, should be seen by you before he departs

ŚĀLAKA—Well, your honour, it is your letter, giving the nature of the task, that detains me

YAUGANDHARĀYANA—Vijayā!

(Entering)

VIJAYĀ—Here I am, your honour

YAUGANDHARĀYANA—Vijayā, quickly bring the letter and the amulet

VIJAYĀ—Very well, your honour.

(Exit)

YAUGANDHARĀYANA—Have you travelled on the road ever before?

ŚĀLAKA—No, but I have heard it described

YAUGANDHARĀYANA—This, too, is a sign of an intelligent person Well, we have heard the news that Pradyota wants to deceive our lord by setting up a blue elephant, in the midst of wild elephants. May we hope that our lord will not be overreached? Ah, Pradyota is in

mighty awe of our lord ! His vast army has manifestly not availed him For

Though, it is clear, he has a vast army, yet it is not of one mind, it contains but a small number of brave warriors, and it lacks devotion to its master Therefore he seeks guile where there is occasion for battle.

✓ For the entire army is (as feeble as) a wife in the absence of devotion 4

(*Entering*)

VIJAYĀ—Here is the letter The queen-mother says that the amulets are quickly being gathered from the hands of all the wives.

YAUGANDHARĀYANA—Vijayā, say to her grace : let there be amulets from the hands of all the wives or only one amulet.

VIJAYĀ—Yes, your honour (*Exit*)

(*Entering*)

NIRMUNDAKA—I hope your honour is well.

YAUGANDHARĀYANA—How ! It is Nirmundaka

NIRMUNDAKA—Your honour, here comes Hamsaka, who always attends the king, from the king himself

YAUGANDHARĀYANA—What ! Hamsaka comes alone ? Śālaka, rest a while You will have to go in all haste or be at ease.

ŚĀLAKA—As your honour says (*Exit*)

YAUGANDHARĀYANA—Nirmundaka, lead Hamsaka

NIRMUNDAKA—Yes, your honour. (*Exit*)

YAUGANDHARĀYANA—That Hamsaka, who never before was away from my master, now comes alone fills me with uneasiness. For

My mind is now filled with apprehensions like that of a man who returns home from a different country where eager kinsmen await him. So I shall now hear whether he brings good news or bad news 5.

(Then enter Hamsaka and Nirmundaka)

NIRMUNDAKA—Come, come, sir

HAMSAKA—Where, where is his honour ?

NIRMUNDAKA—Here he waits, advance towards him (*Exit*)

HAMSAKA—(*Advancing*) I hope you are well

YAUGANDHARĀYANA—I hope our king has not proceeded to Nagavana

HAMSAKA—Well, your honour, only yesterday, the king has gone

YAUGANDHARĀYANA—Alas ! It is no use, then, sending any one to him We have been foiled. Now, is there hope, or shall we put an end to our life ?

HAMSAKA—Well, the master still lives

YAUGANDHARĀYANA—To say that he lives is to state that the calamity is not severe But is the master taken into captivity ?

HAMSAKA—Your honour has guessed rightly The king is in captivity

YAUGANDHARĀYANA—What ! The king in captivity ! Pradyota's fortune has helped him to accomplish a mighty task From now on is established the weakness and failure of Vatsaraja's ministers Where indeed was Rumanvat, whose wisdom only combats evils which do not exist ? Where was our cavalry ? For such devoted men won over by (the master's) regard, well-born, who were fit through exercise, and were retained on account of their skill—could it be that they were bought over by the enemy, or lost in the impenetrable woods, or destroyed in battle by overwhelming might ? 6.

HAMSAKA—Had the master been surrounded by all his warriors, the calamity would not have befallen

YAUGANDHARĀYANA—How do you mean? The master was not surrounded by all his warriors?

HAMSAKA—Listen, your honour

YAUGANDHARĀYANA—You are fatigued with the journey
Pray, be seated

HAMSAKA—Yes, your honour (*Sitting*) Listen, your honour
When it was still dawn, and the time favourable for travelling, our master crossed the river Narmadā by the sandy ford, and having left the queen in Veṇuvana proceeded to Nāgavana with but an umbrella for his paraphernalia and with an army capable of fighting elephant herds, along a path that the deer loved to roam

YAUGANDHARĀYANA—Well, proceed.

HAMSAKA—Then, when the sun had risen but an arrow's throw up in the sky, having gone just so many leagues, and then after about a league had been traversed—with out however reaching the Madagandhira mountain, we came into sight of a herd of elephants on the bank, all splashed with mud and rugged in appearance like some half finished stone work

YAUGANDHARĀYANA—What next?

HAMSAKA—Then while our army looked on, and the herd closed up through fear, a foot soldier who was the cause of this mischief approached our king

YAUGANDHARĀYANA—Stay didn't he say that just a league's distance from there, he had seen an elephant, that was blue all over, except its nails and tusks, whose body was covered with Jasmine and Sāla

HAMSAKA—How, your honour knew about that! So the mischief occurred while (your honour) was awake

YAUGANDHARĀYANA—Ah, Hamsaka, even though a man is awake, fate proves stronger What next?

HAMSAKA—Then having honoured the wicked one with a hundred gold pieces the king said 'It must be that sovereign elephant named the Blue Lotus mentioned in the treatise on elephants. So you must carefully watch this herd, I will go with my lute and fetch that tusker.'

YAUGANDHARĀYANA—But how did Rumanvat neglect our master at the moment?

HAMSAKA—No, no. With all courtesy the minister said to the king "It is quite possible that you might capture even the quarter-elephants Atravana and others. But border districts, being difficult to protect, are subject to imminent peril. And the people living in these border lands are devoid of shame and good breeding. Let us, therefore, put this herd in charge of only our foot-soldiers, and let all the rest proceed. The king should not go all alone."

YAUGANDHARĀYANA—Did Rumanvat say this to the king in the presence of the attendants? Even thus I think his devotion to the king is without blame.

HAMSAKA—Then the king dissuaded the minister with an oath touching his life, got down from the elephant "Blue Cloud" and mounting the horse 'Beautiful Red' when the sun had traversed less than half his course, with but twenty soldiers, he started forth.

YAUGANDHARĀYANA—To victory! O, alack, in my admiration I lost sight of the previous incident. Well, go on.

HAMSAKA—Then having gone some distance, which seemed double the actual distance, we sighted at a hundred bow lengths that counterpart of the divine elephant, revealed by its bright pair of tusks sticking out from nothing as it were, as the dark hue of its form was lost in the shadow of the Sāla trees of the same hue.

YUGANDHARĀYANA—Ham^aka, say rather it was misery (you sighted) Well, proceed

HAMSAKA—Then the king dismounted from his horse, drew near, and bowing to the gods, took up his lute Then there came behind us a huge lion that seemed to have one set purpose

YUGANDHARĀYANA—What, a lion Well, proceed

HAMSAKA—Then we turned round to find out the lion, and the artificial elephant controlled by warriors under the command of the elephant-driver advanced towards us

YUGANDHARĀYANA—Well, what next

HAMSAKA—Then calling his noble^s by their names and the names of the families, the king cheered them "Surely this is Pradyota's trick, follow me With my valour, I will rob the enemy's move of its unfair advantage over us" With these words he entered the ranks of his enemy

YUGANDHARĀYANA—Entered the enemy's ranks Oh, but that was proper

Mortified at his deception, the high minded (warrior) relied on his courage, or what else would one do who is brave and driven to extremity . 7

What next

HAMSAKA—Then as if playing with his horse "Lovely White" that obeyed his every whim, hitting with greater fury than he had ever intended, and exerting himself greatly because the enemies were ever so numerous, all his followers deserting him in despair, protected by me alone—no, no, protected by his own self, exhausted by fighting the livelong day his horse killed by innumerable strokes, he swooned away towards the dread hour of the sinking sun

YAUGANDHARĀYANA—How ! the king swooned away ? And then ?

HAMSAKA—Then they did outrage to the king's person, binding him like any ordinary fellow with rough creepers of unknown species which they had torn to the best of their power from the nearest thicket

YAUGANDHARĀYANA—What, did they outrage the king ?

Were handcuffs put in the place of bracelets on his arms with their fat shoulders, which with their sinews expanding through exercise, resemble an elephant's trunk—those two arms of his which with their hands make the bow twang by making the arrows fly afar off, fixing them in countless number, arms which do homage to Brahmins, and honour his friends with their embraces, when these feel wearied ? 8

Well, what time did the king recover consciousness ?

HAMSAKA—Noble sir, when those wretches had gone after inflicting these indignities.

YAUGANDHARĀYANA—Fortunately they could outrage his person but not his spirit Proceed

HAMSAKA—Then seeing the king revive, those wretches ran in all directions describing variously the valour of the master by crying 'He has slain my brother, he has slain my father, my son, my friend'

YAUGANDHARĀYANA—What happened next ?

HAMSAKA—And now another strange thing happened after entreating one another, one resolved to do a dreadful thing turning the king's face to the South and rudely grasping his hair, dishevelled in the heat of the battle, he grimly gripped his sword in his hands, and sprang up with a view to give force to his stroke —

YAUGANDHARĀYANA—Hold a moment, Hamsaka, the while I get my breath

HAMSAKA—And by his own speed, the brute slipped on the ground which was slimy with pools of blood, and fell down helpless, thwarted ~~in~~ his attempt

YAUGANDHARĀYANA—The wretch fell down Ha,
When the Earth is not overrun by foemen, and is free from confusion of castes, then herself protected, she protects her lord in distress 9

HAMSAKA—Then there appeared on the scene Sāṅkayana, a minister of Pradyota, who at the very outset was stunned with a blow of his spear by our king, and he cried out "Do nothing rash"

YAUGANDHARĀYANA—Well ?

HAMSAKA—Then he made a salute to the king—a behaviour somewhat rare at such a time—and removed all bounds that restrained his body

YAUGANDHARĀYANA—So my master was released ! Well done, Sāṅkayana, well done Surely distress turns even an enemy into a friend ! Hamsaka, I feel a bit relieved from misery Well, what did this good man do next ?

HAMSAKA—He soothed the king with many courteous words of comfort, and finding that he was too badly wounded to ride, this gentleman had him put in a palanquin and taken to Ujjayini.

YAUGANDHARĀYANA—So my master was taken away ! This was the calamity,

This is our disgrace this is more than was expected even by his enemy Pradyota's pride puts our king in misery 10

Now,

How shall the king look at him whom erstwhile he ignored ? How shall he, whose every word was law, now listen to words addressed to ordinary men ? How shall he restrain his wrath made impotent by the

absence of an object on which to vent it ? A prisoner, whether honoured or disgraced, has nevertheless to be humble 11

(*Entering*)

PORTRESS—Sir, here is the amulet

YAUGANDHARĀYANA—These come at a time when the loss of our good fortune renders their acquisition useless like the waving of auspicious lights round a charger, when the battle is over 12

PORTRESS—Sir, here is the amulet

YAUGANDHARĀYANA—Vijaya, keep it

PORTRESS—What am I to say to the queen mother ?

YAUGANDHARĀYANA—Vijayā, it is thus

PORTRESS—What is that ?

YAUGANDHARĀYANA—This

PORTRESS—Speak, sir, do speak out

YAUGANDHARĀYANA—Or rather, it is impossible to suppress it Well I shall inform her majesty Vijaya, compose yourself (*In her ear*) It is like this

PORTRESS—Ah !

YAUGANDHARĀYANA—Remember you are Vijaya

PORTRESS—So I will go, luckless that I am

YAUGANDHARĀYANA—Vijayā, do not tell her majesty all at once that our lord is taken captive One must have regard for a mother's heart, so tender with love

PORTRESS—How, then, may I tell her ?

YAUGANDHARĀYANA—Listen

First, one should talk of the evils of war, that will give rise to misgivings (in the mind), when the meaning is dimly perceived, death apprehended, and grief grips the heart, then one should reveal the actual facts 13

PORTRESS—I have it

(*Exit*)

YAUGANDHARĀYANA—Hamsaka, why did you not go with the king ?

HAMSAKA—Sir, I did think of doing me that honour, but Salankayana ordered me to go to Kauśambi and report the matter

YAUGANDHARĀYANA—Does he intend to render pursuit in vain or he shuns the presence of a devoted attendant ?

HAMSAKA—What else ?

YAUGANDHARĀYANA—He (thus) betrays himself by his conceit, or rather everything looks well, when success crowns all one's undertakings. Well, did the king say nothing to me ?

HAMSAKA—Yes, sir. As I went round him in respectful farewell, the king, with eyes heavy with tears inside, as if he had many things to communicate said to me—Go to Yau. (*When half through these words, he stops*)

YAUGANDHARĀYANA—Speak freely, these are the king's words

HAMSAKA—"See Yaugandharāyana"

YAUGANDHARĀYANA—Now, don't, did he pass over the entire circle of ministers, and say that only Yaugandharayana was to be seen ?

HAMSAKA—Yes, that is it

YAUGANDHARĀYANA—If the king thinks that I should be seen, it is because I had not taken proper precautions, was not worth my master's salt and made no recompense for the honours bestowed on me by my royal master

HAMSAKA—Ah !

YAUGANDHARĀYANA—Well, my master will see me another man whether in the capital of the hostile king, in prison, or in the forest, or in the next world, if death come upon him, he shall find me equally devoted, and

when I shall have overreached the king who thinks himself a victor, my master, regaining his kingdom, shall find me, worthy of praise, by his side 14

(Behind the scenes)

O, alack, our lord !

YAUGANDHARĀYANA—That bespeaks the way they soothe their grief as best they may, these females thus proclaim the impotence of ministers 15

(Entering)

PORTRESS—Sir, the queen mother—

YAUGANDHARĀYANA—Yes ?

PORTRESS—Says—

YAUGANDHARĀYANA—What ?

PORTRESS—“This is what has befallen the king of the Vatsa land such a gallant king surrounded by his friends What else is to be done but that he must be avenged So we must honour his friends and deliberate Now that one, who does not despair in difficulties, nor yield to obstacles, nor despond when tricked, nor abandon his life when suffering reverses, the wise one, who first was a friend of my child, and then his minister, like another son to me, is requested to restore my son to me ”

YAUGANDHARĀYANA—Ah ! how brave these words of her majesty so befitting her royal house I must do her honour for that esteem Vijayā, water please

PORTRESS—Yes, your honour *(Going out and then entering)*
Here is water

YAUGANDHARĀYANA—Bring it *(Sipping)* Vijayā, what did her majesty say ?

PORTRESS—“My son, bring me my son ”

YAUGANDHARĀYANA—Hamsaka, what did my lord say ?

HAMSAKA—"See Yaugandharāyana "

YAUGANDHARAYANA—Vijayā,

If I do not release my king, seized by the hostile force,
like the moon by Rahu, I am not Yaugandharāyana 16

PORTRESS—Noble sir, so be it

(Exit)

• (Entering)

NIRMUNDAKA—Sir, a strange thing happened Seeing a number
of Brāhmins present at a feast given for the good of
the king, a certain Brahmin dressed like a madman,
laughed wildly and said "Eat freely, noble gentlemen,
without any misgiving, for prosperity will attend this
royal house" And scarcely had he spoken these words
when he vanished from sight

YAUGANDHARĀYANA—Is this true ?

(Then enter a Brāhmin)

BRĀHMIN—Here are peculiar garments, put on by the
noble one, and left behind for some purpose of his own
It was the revered Dvaipāyana who came disguised in
these garments

YAUGANDHARĀYANA—So it was Dvaipāyana who had arrived

BRĀHMIN—Yes

YAUGANDHARAYANA—Let us then see them

BRĀHMIN—May your honour see them

YAUGANDHARĀYANA—How, I am transformed ! Ah, to be sure,
I am already by the king's side It appears these were
left behind for my instruction

This madman's dress, donned by the reverend Brahmin,
will liberate the king and disguise me 17

(Entering)

PORTRESS—Sir, the queen mother says, "I desire to see my
son "

YAUGANDHARĀYANA—Here I come Sir, wait for me in the
‘House of peace’

BRAHMIN—Very well (Exit)

YAUGANDHARĀYANA—Hamsaka, rest yourself, now

HAMSAKA—Very well sir (Exit)

YAUGANDHARĀYANA—Vijaya, lead the way

VIJAYA—Very well sir

YAUGANDHARĀYANA—Well

Wood gives out fire when rubbed and the Earth yields
water when dug there is nothing impossible for ener-
getic persons all endeavours in the right direction
always bear fruit 18 (*Exeunt omnes*)

Here ends Act I

Act II

(Enter a Chamberlain)

CHAMBERLAIN—Ābhiraka go and give this message of
Mahasena to the keeper of the gate. “The reverend
Jaivanti, the chaplain of the king of Kaśī, has come to
day as an envoy. So leave aside the usual treatment
given to envoys and see that he is comfortably lodged.
Take care to give him the hospitality due to a guest.”
Ah, so from day to day are envoys sent by suitable
royal families to sue for the hand of the princess, and
yet none is either rejected or favoured by Mahāsena.
What does it mean? Or rather, it is fate that rules in
this matter of a daughter’s marriage. For
Obviously no envoy comes from him whose bride she is
destined to be, and so awaiting (the arrival of) such a
one, the king recognizing the qualities of other kings,
yet disregards them. 1

Ah, the crouching attitude of the attendants of the
palace shows that the king is approaching

Aye, here comes Mahāsena, who has sturdy shoulders clapped round by golden armlets, gleaming with sapphire rays like so many shoots of Dūrvā grass, here he comes from this part of the avenue of golden palms like Kārtikeya from a forest of reeds. 2 (Exit)

End of the interlude.

(Then enter king with his retinue)

KING—Kings who are my virtual slaves, bear upon their coronets the dust of the road raised by the hooves of my charger, and yet I am not content, while the king of the Vatsas, endowed with virtues, proud of his knowledge of elephants, does not pay me homage 3. Bādarāyana !

(Entering)

CHAMBERLAIN—Victory unto Mahasena !

KING—Is Jaiwantī lodged ?

CHAMBERLAIN—Yes, lodged and treated with due hospitality.

KING—You did well, you that ever love to advance the glory of persons of royal lineage. It is proper that all guests should be given an honourable reception. But every one I question about the marriage of my daughter depends upon another's opinion. *(Looking at the chamberlain)* Bādarāyana, I think you desire to speak.

CHAMBERLAIN—It is nothing, indeed. An idea occurred to me concerning this marriage.

KING—Do not keep it back, then. This business is everybody's concern. Speak out.

CHAMBERLAIN—Mahāsena, this is what I want to say: thus indeed, from day to day are envoys sent by suitable royal families to sue for the hand of the princess, and yet none is either rejected or favoured by Mahāsena. What does it mean ?

QUEEN—She had gone to Uttara the lady musician, to learn to play the Narada lute

KING—Whence this desire to learn music ?

QUEEN—On some occasion, she saw Kancanamala practising on a lute and wished to learn it herself

KING—How like a child !

QUEEN—I too desire to make a request to Mahasena

KING—What is it

QUEEN—I desire to engage a teacher

KING—What is the good of a teacher when she is about to be married Her husband himself will be her teacher

QUEEN—Ah ! Is it really time for my little girl to go ?

KING—Now now, having always urged me to give her in marriage how do you feel distressed now

QUEEN—I do wish to give her in marriage Yet the thought of parting pains me To whom is she betrothed ?

KING—I have not yet decided

QUEEN—Not even yet ?

KING—If a daughter remains unmarried she causes shame but when married brings grief to the heart thus placed betwixt duty and love mothers find themselves in a sorry state indeed 7

Vasavadatta is certainly of an age to wait upon her father in law Here is this other the noble Jaiwantî chaplain to the king of Kasi arrived on an embassy, today he tempts me by his character *(To himself)* Well she says nothing¹ Tearful already and agitated, how can she come to any decision ? Well I will tell her *(Aloud)* Have you not heard that there are kings arrived to seek alliance with us ?

QUEEN—What need of details Give her to such a one that we may not repent it after

KING—How lightly you talk of this very difficult task now, but I will have to listen to your reproaches later Hence let the queen make her choice Listen
Our allies, the kings of Magadha, Kaśī, Anga, Surashtra, Mithila, and Śurasena—these for various reasons attract me by their virtues. Which of these appears to you to be most worthy? 8

(*Entering*)

CHAMBERLAIN—The king of the Vatsas

KING—What about the king of the Vatsas?

CHAMBERLAIN—Forgive me, Mahāsena, forgive me In my haste to announce the glad tidings, I forgot the proper procedure

KING—Glad tidings?

QUEEN—(*Rising*) Victory to Mahasena

KING—(*Joyfully*) Would the queen miss the glad news? Please be seated

QUEEN—As Mahasena commands (*Takes her seat*)

KING—Rise, rise, and speak freely

CHAMBERLAIN—(*Rising*) The noble minister Salankayana has taken Vatsaraja captive

KING—(*Delighted*) What did you say?

CHAMBERLAIN—The noble minister Salankayana has captured the king of the Vatsas

KING—Udayana?

CHAMBERLAIN—Yes

KING—The son of Śatanika

CHAMBERLAIN—Certainly

KING—The grandson of Sahasrānīka?

CHAMBERLAIN—The same

KING—The king of Kaśāmbī?

CHAMBERLAIN—Yes, to be sure

KING—The expert musician ?

CHAMBERLAIN—That is what they say

KING—What, the king of the Vatsas

CHAMBERLAIN—Surely, the king of the Vatsas

KING—What then, is Yaugandharāyana dead ?

CHAMBERLAIN—Not indeed, he is in Kauśāmbi

KING—If so, Vatsarāja is not captured

CHAMBERLAIN—Believe me, Mahāsena

KING—I cannot believe your tale of Udayana's capture
one may as well believe the whirling of the Mandara
mountain with the palm of one's hand For his enemies
speak of his heroism in battle, while the stratagems of
Yaugandharāyana ring in our ears 9.

CHAMBERLAIN—Be gracious, Mahasena I am an old man,
and a Brahmin, too I have never told a falsehood in
Mahāsena's presence

KING—Yes, so it is Now what favoured messenger is sent
by Sālankayana ?

CHAMBERLAIN—None The minister has himself arrived
with Vatsarāja before him, in the fastest chariot drawn
by mules

KING—So he is arrived ! O joy ! To day let my army rest
in comfort, putting aside their armours From now on
princes will have no need to send spies secretly This
in brief to-day I am Mahasena

QUEEN—Has the minister got him here ?

KING—Yes

QUEEN—Then for his sake, we shall not give away Vāsava-
dattā to any one

KING—Why, he is my foe, conquered in battle Badarāyana,
where is Sālankayana ?

CHAMBERLAIN—He is lodged at the "Auspicious Gate"

KING—Go say to Bharatarohaka Let the minister be ushered in with the Vatsa king, after being received with the honour due to a prince

CHAMBERLAIN—As Mahasena commands

KING—Come a moment

CHAMBERLAIN—Here I am

KING—None is to be prevented from seeing the Vatsa king
Let my citizens see the enemy whose deeds they have already heard of like a lion all fury within captured for a sacrifice 10

CHAMBERLAIN—As Mahasena commands (Exit)

QUEEN—We have enjoyed many happy events in this palace but I do not remember any that gave such delight to Mahasena

KING—I too do not remember to have heard any that gave me such delight as this capture of the Vatsa king

QUEEN—Is it really the king of the Vatsas ?

KING—Yes of course

QUEEN—We have heard of many royal houses seeking alliance with us But he has sent nobody

✓/KING—Queen he even disregards the title Mahasena what of seeking alliance with me !

QUEEN—What ? he disregards ! Is he a child or a fool ?

KING—A child but no fool

QUEEN—What makes him so conceited

KING—It is the dynasty of Bharata with its roll of illustrious names of royal sages—a dynasty which finds mention in the letters of the holy writ that makes *him so conceited and his hereditary knowledge of music too makes him proud His youth and beauty make him *vain And his people's attachment—sprung from some unknown cause—makes him confident *

QUEEN—These are qualities eligible for a son in law. Whose wickedness has produced this disability ?

KING—Queen how do you feel admiration for an unworthy object ? Mark

I like a fire started in the interior of a forest and consuming the entire earth the flames of my authority are quenched at the boundary of his dominion 11

(*Entering*)

CHAMBERLAIN—Victory unto Mahāsena ! Salankayana has entered after being honourably received as commanded. He now requests me to present to Mahasena this jewel of a lute called Ghosavatī the heirloom of the Bharatas an object of admiration in the family of Vatsaraja (*Shows the lute*)

KING—I accept this auspicious trophy of victory (*Taking the lute*) So this is the famous Ghosavatī

Sweet and pleasant to the ear, harmonious by nature when the strings are thrummed on end by nail tips, this like the magic art in the spells of sages perforce subdues the hearts of elephants 12

Ah what joy it is to enjoy as one likes the treasures won in battle !

My eldest son Gopalaka is a lover of the science of Government while Palaka, the younger hates music and loves manly exercise 13

So where would this be properly placed Queen has Vasavadatta taken kindly to the lute ?

QUEEN—Yes

KING—Well then this may be given her

QUEEN—The present of a lute would again make her wild

KING—Let her enjoy herself That won't be possible in her father in law's place Badarayana where is she ?

CHAMBERLAIN—She is with the minister

KING—And the king of the Vatsas ?

CHAMBERLAIN—He was so gentle, and further had so many wounds on his feet and limbs, that he was taken on a litter borne on shoulders to the inner chamber.

KING—Alas ! that he is severely wounded ! That, now, is the fault of untaught valour. He would be a cruel person indeed who would neglect him at this time. Badarāyana, go, say to Bharatarohaka—let his wounds be treated

CHAMBERLAIN—As Mahāsena commands

KING—Or rather come here a moment

CHAMBERLAIN—Here I am

KING—His every glance should be respectfully attended to. Know every pleasure of his from his gestures. Do not tell him stories relating to the battle that is past, while a blessing should be uttered when he sneezes or does anything like that. He should be honoured with compliments proper to the occasion.

CHAMBERLAIN—As Mahāsena commands.

(Goes out and entering)

Victory unto Mahāsena ! Vatsarāja's wounds were attended to just on the way. There is no occasion to attend to them a second time. The sun has ascended the noon-day height.

KING—Where is the haughty warrior ?

CHAMBERLAIN—In the opening square of the "Peacock's Perch."

KING—Oh fie ! That is not a proper place for residence. Bid them to take him into the crystal chamber to guard him from the heat of day.

CHAMBERLAIN—As Mahāsena commands. *(Exit and re-enters)* Mahāsena's orders have all been carried out, now the minister Bharatarohaka desires to see Mahāsena

ING—It is plain that he does not like this reception of Vatsaraja. This is the result of his strategy. Well, let me myself bring him round.

QUEEN—Is the alliance decided on?

ING—I have not yet made up my mind.

QUEEN—There is no need to hurry. My daughter is yet a child.

ING—As you please, madam. You may retire inside.

QUEEN—As Mahasena bids. *(Exit along with her retinue)*

ING—*(Reflecting)*

First I hated him on account of his arrogance, and when he was brought in here, may be, I was just indifferent. But now that I hear that he is sorely afflicted in battle, that his life is in suspense, and he is in a sad plight I do not know what I feel. 14

(Exeunt Ambo)

Here ends the Second Act

Act III

(Enter Vidusaka disguised as a jesting beggar)

VIDUSAKA—*(Looking)* Ha! I put my bowl of sweets on the temple platform, counted the gold pieces received in gift and tied them up, but now as I come back I do not find my bowl of sweets. *(Reflecting)* Well, that fellow who was hanging about and was satisfied with one ball of sweet has not followed me, nor can dogs get in, for the walls are high. Nor could it have tempted passers by as they were amply stocked with provisions. Or, very likely, I myself ate it. If so let me exhale breath. Ha, ha, like an old hog's bladder, I am exhaling only pure breath. Or may be, God Śiva has taken it thinking that what belongs to the red Katyayani.

also belongs to him (Looking closer) Now here is this celibate indulging in several immodest pranks Well, I will just have a look Ah, here is my bowl of sweets at Śiva's feet So I will take it back Give me, O Lord, give me my bowl of sweets O Lord, even you are thieving me O, alas ! my bowl is only a painted one on the wall, which I did not observe well owing to the darkness of distress Well, let me wipe it off Ha, ha, well done, painter well done, sir The colours have been so thickly laid that the more I rub, the more do they brighten up Well well, I will wash it off Now, where shall I find water? Here is a beautiful, pure tank May Śiva, too, like me be disappointed of this my bowl of sweets

(Behind the scenes)

'Sweets, Sweets, ha ! ha !'

VIDŪSAKA—Alas ! Here comes this madman with my bowl of sweets, laughing, and running hither like foaming and dirty rain water in the street Stop, madman, stop With this my wooden staff, I will break thy head

(Then enter the madman)

MADMAN—Sweets, sweets, ha ! ha !

VIDŪSAKA—Now, madman, bring me my bowl of sweets.

MADMAN—What sweets? Where are sweets? Whose are they? Are these sweets thrown away, or tied up, or eaten?

VIDŪSAKA—No, they are not eaten, nor cast away

MADMAN—How my tongue, desiring to taste them, is making signs !

VIDŪSAKA—Now, madman, give me my bowl of sweets Do not covet what belongs to another and get yourself caught

MADMAN—Who, who would catch me? The sweets will surely protect me
Adorned with special attire, they have come to give satisfaction, in the palace they were purchased, and in course of time, they have become for a moment weak I

VIDŪSAKA—O madman, give me my bowl of sweets With this provision I have to go to my teacher's house

MADMAN—But I, too, have to go a hundred leagues with this provision

VIDŪSAKA—What! are you Airavana, Indra's elephant?

MADMAN—Yes, I am Airavana, but Indra does not ride on my back And I have heard that Indra is bound by chains Then striking with the lashes of lightning that restrained the showers, and whirling around with the whirlwind, he burst through the clouds that bound him

VIDŪSAKA—O madman, if you don't give me, I shall shout

MADMAN—Shout, shout, scream or shout

VIDŪSAKA—Help, sirs, help!

MADMAN—Well, I too, will shout Indra is bound, sirs
Indra is bound

VIDŪSAKA—Help, sirs, help

(Behind the scenes)

'Fear not, pious Brahmin, fear not!'

VIDŪSAKA—*(Joyfully)* When the Moon is up all the stars meet together It is a sin to be a Brahmin At the merest wish here comes this Buddhist monk who assures me protection

(Then enter a Buddhist monk)

MONK—Fear not, pious Brahmin, fear not Who is here
What is to be done? Why these shouts?

VIDUSAKA—Ah me ! the monk is assuming the role of a door keeper O monk, reverend sire, here is this madman, has grabbed my bowl of sweets and does not give it to me

MONK—Let me just have a look at the sweets

MADMAN—Have a look have a look, monk, sir

MONK—Thu, thu

VIDUSAKA—O, curse it, at the merest thought this monk having spat on my sweets in the madman's hand, has made them, as before, a mere sight for the eye

MONK—O pious madman, return, return these sweets white like foam and morning dew, large and dainty with profuse flour, sweet as mulled wine Do not eat them lest they should make you waste away

VIDUSAKA—Bless my soul ! How have I been longing after vintner's sweets, taking them to be balls of sweets

MONK—Return, reverend madman, return If you don't return them, I shall curse you

MADMAN—Be pleased, holy monk, be pleased Do not curse me Take them, take

MONK—Holy Brahmin, now behold my power

VIDUSAKA—This madman, seeing the monk cursing him at his will, stands trembling, holding my sweets on the tips of his extended fingers O madman, give me my sweets

MONK—Come, come sir, with these sweets you will give me your blessings

VIDUSAKA—Hi, hi, give you blessings with my own ! I, too, received them from the hands of a householder They will also be a present to you May he, too, prosper Here is this madman going towards the fire temple It is midday This place is deserted even during the morning hours Now I, too, will deposit these gold

pieces received in gift in some house on the way, and proceed One wants my cloak and the other my coins

(All enter the fire sanctuary)

YALGANDHARAYANA—Vasantaka is this fire sanctuary empty?

VIDUSAKA—Yes sir, it is quite empty

YALGANDHARAYANA—Then embrace (me) both

BOTH—Good

(They embrace)

YALGANDHARAYANA—Well well You both have exerted yourselves equally Sit you, sir you too

BOTH—Good

(All are seated)

YALGANDHARAYANA—Vasantaka have you seen our master?

VIDUSAKA—Yes sir I have seen his majesty

YALGANDHARAYANA—Alas night is not a time for security We have to wait till day time

When the day is past we wait for the night and in the holy hour of dawn we look forward to the day How happy we feel to see time ever passing as our minds are filled with anticipations of the dangers that are still to come 2

RUMANVAT—You speak well Though all times are alike yet night is full of dangers in captivity For the night is a terror to foes whose actions are inscrutable who have no love for men and whose faults are discovered in the light of the morning 3

YALGANDHARAYANA—Vasantaka did you speak to the king?

VIDUSAKA—Aye sir, I was for a long time detained by his honour To-day the fourteenth day (of the month) I attended him as he was taking his bath

YALGANDHARAYANA—Did the king bathe?

VIDUSAKA—Yes his honour did bathe

YALGANDHARAYANA—Did he offer worship to gods?

VIDUSAKA—Yes sir with just a bow he worshipped the Gods

YAUGANDHARĀYANA—So our master has at least attained this excellent condition ! For

When he bathed and approached the deities, drums were beaten as the noise of worship died away, but now, as fate would have it, his chains clank as they are displaced by his bowing to the Gods, when they are offered worship on (auspicious) days 4

RUMANVAT—Your honour's efforts will soon enable the king to worship properly on auspicious days.

YAUGANDHARĀYANA—Vasantaka, go, see my lord once again, and make him this request —to-morrow is the day to execute the plan that we have thought of for our departure For the trick of putting herbs in places where the Elephant Nalagiri stands, has his bath, and his feed of grass and where he lies down, is contrived, he has further been infuriated with spells and herbs used at the proper time and (thus) confused in regard to his usual routine Smoke is arranged for, to be released with favourable wind The rut of a rival elephant is kept in readiness to increase his rage A house near the stables, with little inside it, is to be set alight, elephants are so much afraid of fire Conches and drums have been put in temples to bewilder the mind of that lordly elephant That din, together with the various devices, will tomorrow drive Pradyota to seek the aid of our king So, with the very consent of his enemy, our king will come out of prison and holding his lute Ghosavati which suffered imprisonment with him, he will subdue the elephant Nalagiri Then firmly seated on Nalāgiri,

He will urge the elephant with such speed that the troops can follow his hindparts in imagination only, and leaving the Vindhya forest behind even before the

lions have stopped roaring in one day he will have experienced the three states of being in jail in the wood, and in his own capital and will have escaped by the same device by which he was caught—the device of an elephant 5

RUMANYAT—Vasantaka what are you thinking now

VIDŪSĀKA—I am thinking that all these your mighty efforts will come to naught

BOTH—We do not understand you

VIDŪSĀKA—I understand it first and you will later on

YĀUGANDHĀRAYANA—What can upset our plan

VIDŪSĀKA—Because the Vatsa king has another business on hand

YĀUGANDHĀRAYANA—How do you mean

VIDŪSĀKA—Listen sirs

BOTH—We are all attention

VIDŪSĀKA—On the eighth day of the dark fortnight that is past her ladyship the princess Vasavadatta with her nurse went to offer worship at the temple of the holy Yaksini which is opposite the prison gate in an open palanquin because there is no harm in a young maiden being openly seen they avoided the high road which was impassable owing to the flood of water from a choked-up drain

YĀUGANDHĀRAYANA—What next?

VIDŪSĀKA—Then that very day with the consent of an officer inside the jail Śibaka by name the king was outside the prison gate

BOTH—And then?

VIDŪSĀKA—Then while the palanquin was halted for the bearers to change shoulders, he saw the princess as fully as he liked ✓

YĀUGANDHĀRAYANA—What next

VIDŪSAKA—Why ask “what next ? ” Making the prison house his pleasure-garden, he now started the game of love

YAUGANDHARĀYANA—Surely the king cannot have fallen in love with her ?

VIDŪSAKA—Troubles come in battalions, sir, that is exactly what has happened

YAUGANDHARĀYANA—Friend Rumanvat, compose yourself. In this very disguise shall we have to pass our old age

VIDŪSAKA—Sir, and he said to me “Tell Yaugandharāyana—I do not like the plan as arranged. Departure being equally the end of our plans, I am thinking of a particular insult to Pradyota. Do not disdain me as one bent on love. I am seeking to avenge my humiliation.”

YAUGANDHARĀYANA—Ha, what words for the mockery of his enemies ! What impudent reasoning ! How distressing to his friends ! The king seeks delights of love at the wrong place and time. For

The bare earth, with a strawbed arranged by his own hands, is capable of intoxicating him ! The jingle of the fetters in his feet has power to sustain his love ! What person would not be smitten with love, when hearing himself addressed directly as “King” by a limited number of attendants detailed to guard him ? 6

VIDŪSAKA—Sir, we have given evidence of our devotion, we have exerted our utmost. Let us clean leave him to his fate and retire.

YAUGANDHARĀYANA—Well, sir, is this Vasantaka speaking ? O Vasantaka, do not say so.

Shall we leave one who is stricken with woe and love, who depends upon his friends and knows not what is proper for the occasion ? 7

VIDŪSAKA—So we shall remain thus till old age.

YAUGANDHARĀYANA—That will indeed be commendable.

VIDŪSAKA—It will be commendable indeed if people recognized it

YAUGANDHARĀYANA—Well, we have nothing to do with the people We do this for the good of our king

VIDŪSAKA—But he, too, does not know

YAUGANDHARĀYANA—He shall know it in time

VIDŪSAKA—When will that time come ?

YAUGANDHARĀYANA—When this our plan succeeds

VIDŪSAKA—Then you must take both of them out, the king from the prison and the princess from the inner palace

RUMANVAT—That is what you must consider

YAUGANDHARĀYANA—Both of them, you say Well, this is my second vow

If the king does not take her away, as Arjuna Subhadrā, or an Elephant a lotus plant, my name is not Yaugandharāyana 8

Moreover

If I do not carry off that, and that, and that long eyed maid and the king, my name is not Yaugandharayana 9
(Listening) Ah, some noise, it seems See what it is

VIDŪSAKA—Well, as you say (*Exit and re enters*) Sir, I see scores of people strolling about, in the cool evening hour What shall we do now ?

RUMANVAT—Well, there are four doors to this fire temple Let us break up our meeting

YAUGANDHARĀYANA—Nay, not our meeting, but let us break up the ranks of our foes Let each one do his duty

BOTH—Very well (*Exeunt ambo*)

MADMAN—Hi ! hi ! Rahu is swallowing the moon ! Let go, let go the moon ! If you don't I will smash your face and release her Here comes this mad horse, running loose Here, here, at the cross roads So I

will mount him and eat my alms. These, these are my little masters. Beat me. Well, do not, do not beat me. What say you—dance a bit for you? Look, little masters, look! These little masters! Strike me once again with sticks. Do not do not beat me, lest I beat you in return. (Exit)

Here ends the Third Act

Act IV

(Then enter a soldier)

SOLDIER—What a long time I have been missing the page boy who attends Bhadravati while here is the princess Vāsavadatta wishing to go for a pleasure swim. Puspadantaka my good man, have you not met the page-boy? What say you? The page boy has entered the house of that saucy tavern-keeper and is drinking liquor. Well, you may go. (*Walking round*) Here is the liquor shop. I will just call him. Ho, page-boy! page boy!

(Behind the scenes)

Now who is this calling me here in the high street 'page boy, page boy'!

SOLDIER—Here comes the page boy, swilling and swilling liquor, laughing aloud wild and intoxicated, his eyes red like roses. I won't stand in his way. (*Turns aside*)

(Then enter the page boy as described)

PAGE BOY—Who is this calling me here in the high street 'Page boy, page boy'? As I came out of the liquor-shop I was seen by my father-in-law, who got very angry. Right into my mouth was thrust a morsel of meat seasoned with butter, and pepper and salt, and also a jugful of liquor. When the daughter-in-law is drunk,

she gets love smitten, but the mother in law is there ready with her stick

Blessed are they that are drunk with wine, blessed they that are smeared with wine, blessed those that bathe in wine, and blessed those that are killed by wine 2

How wretched are the wealthy fools who hear the incessant misery of their sons and wives and yet do not try a whole lake of wine! I do not know whether there is a greater hell or not than that in the world of the dead

SOLDIER—(*Advancing*) Ho, page-boy, how long have I been looking for you! The princess Vasavadattā desires a pleasure-swim and Bhadravati is not to be found, but you are drunk and loafing about here

PAGE BOY—That is right She is indeed drunk, that man is drunk, I, too, am drunk, and you too, everybody is drunk

SOLDIER—Never mind about all that Why have you been loafing round here, and why have you not got Bhadravati inside the palace?

PAGE BOY—I wander hence, drink here, drink herewith. So don't make such a row What is to be done?

SOLDIER—Cut out that irrelevant prattle Bring Bhadravati at once

PAGE BOY—Let Bhadravati enter, let her enter! O curse it, I have pawned Bhadravati's goad

SOLDIER—What has Bhadravati to do with a goad when she is so gentle by nature? Go, fetch Bhadravati quick

PAGE BOY—Let Bhadravati enter, let her enter! But the trouble is I have pawned her crescent necklet

SOLDIER—What has Bhadravati to do with her necklet when she can be bound with flowers? Get her quick.

PAGE BOY—Let Bhadravati enter, let her enter! But alas!
I have pawned her bell

SOLDIER—What would Bhadravati do with her bell, when
she wants to sport in water? Bring her quick

PAGE BOY—Let Bhadravati enter, let her enter! Alack,
but I have pawned her whip

SOLDIER—Well, nothing to do with the whip Bring her
along quick

PAGE BOY—Let Bhadravati enter, let her enter! But alack—
SOLDIER—Alack what?

PAGE BOY—Alack, I have—

SOLDIER—What have you—?

PAGE BOY—Alack, Bhadra—

SOLDIER—What, Bhadra?

PAGE BOY—Alack, Bhadravati—

SOLDIER—What about Bhadravati?

PAGE BOY—Bhadravati also is pawned

SOLDIER—It is none of your fault, but that fat head—the
wine-shop keeper—is to blame who takes a royal mount
for liquor

PAGE BOY—Alack, I said do not lose your interest by desd
troying the capital

SOLDIER—Ha, there is some noise

PAGE BOY—Alack, I know, I know Bhadravati is breaking
loose from the house of that saucy tavern keeper

SOLDIER—What say you?

(A voice in the air)

'His majesty the king of the Vatsas has taken Vasava
dattā and departed'

PAGE BOY—(Delighted) May my master meet with no
obstacles!

SOLDIER—Drink, drink and now you may roam about and
drink as you like

FACE-BOY—Ah, who is drunk, whose is the intoxication? We are the spies of the noble Yaugandharāyana, stationed each at his place of duty. So I will just give the signal to my friends. Here are my friends running about like so many black snakes that have broken loose from restraint. Ho friends! listen, dear sirs, listen. Let not a new vessel filled with water, consecrated and covered over with *Darbha* grass, be the portion of that man who fights not in return for his master's salt, but may he go to Hell! 3

Where is the noble Yaugandharayana? Ha! Here comes his honour, the noble Yaugandharayana. Here is he who grasps a keen, bright sword has cast away his madman's guise, his left hand holds a gold embossed leather buckler, he has donned many garments and wrapped his head in a white turban. He thus looks like a cloud with lightning, with the moon slightly showing. 4

Ah! a fierce fight has begun

Slaying elephants and their drivers and warriors together with their chargers, he dashes awhile with great violence among the mighty host, and now his arm is broken by a blow from the pestle like tusk of a giant elephant, and his weapon has slipped away. Yet he does not retreat but rushes on his foe. 5

O fie! the noble Yaugandharayana is taken. So I must now be by the side of the noble Yaugandharayana

(Exit)

SOLDIER—Ah, what is this? All Kauśambī is here save for the wall and the gateway. Well, I will report the matter to the minister

(Exit)

End of the interlude

(Enter two ordinary soldiers)

BOTH—Make way, make way, sirs, make way.

FIRST—Alack, though my throat is bursting, the noise do not cease

SECOND—O fie, nobody listens to me, yell as I may, in the excitement over the abduction of the princess Vasavdatta Bless you, what say you? "What is the reason for clearing the way?" The noble Yaugandharāyana taken "How taken?" you ask Listen, sirs just with his sword in his hand, the noble Yaugandharayana checked the first onrush of the vast host, but as he drove his sword between the tusks of the elephant Vijayasundara it was broken So through the fault of his sword was he taken, and not by any fault of his own

FIRST—Well you had better be careful, for all Kauśāmbi here save for the wall and gateway

BOTH—Get down, sir, get down.

(Enter Yaugandharāyana borne on a plank-stretcher with his arms bound)

YAUGANDHARĀYANA—Well, I will get down

Having rescued the Vatsa king from the hands of his enemies, (though) myself caught in battle by the fault of my weapon, I have removed my master's troubles, and so I enter the palace with joy, feeling that I have won. Well, it is easy for those who haven't wives to live in forests. Those who have achieved their heart's desire find affliction more charming. Death does not breed remorse in those who have stored up merit.

For I have not minded enmity, or fear or humiliation and have accomplished my designs by strategy, self-control and arrows, and having destroyed the glory of my foe and the disgrace of my friends. I have won

BOTH—Make way, make way, sirs, make way.

YAUGANDHARĀYANA—Do not drive aside the people who desire to see me

Let the brave servants of the king see me dying for my vow of devotion to the king. Let the ambition of those that long for the title of minister, be either destroyed or strengthened 8

BOTH—Make way, make way. Have you not seen the noble Yaugandharāyana before ?

YAUGANDHARĀYANA—Seen they have, but not thus For Disguised as a madman, and running about in the streets, my form is not pleasing, but now my work will be seen 9

(*Entering*)

SOLDIER—Sir, I give you good news, the Vatsa king is captured

YAUGANDHARĀYANA—That is not true

Freed long since from imprisonment in the captial of his enemy, and having reached the forests on Bhadravati, how can he be taken captive, when leagues over leagues pass in the twinkling of an eye as he goes ? 10

My good man, did you hear how he was taken ?

SOLDIER—Pursued by Nalāgiri, they say, he was caught

YAUGANDHARĀYANA—Yes, the elephant can do it, but he was badly handled.

A rider can bring out the speed of an elephant by training Who, now that Vatsarāja has left him, can drive him ? 11

SOLDIER—Noble sir, the minister says—the noble gentleman should stay in the arsenal, for the place is guarded by men.

YAUGANDHARĀYANA—Oh, how ridiculous the direction !
The ministers were sleeping at a time when they

should have kept watch on all sides while they held captive that fire—the Vatsa king, now when the jewel is lost what is the fun in locking the case? 12

(Walking round)

SOLDIER—Here is the arsenal. Please to enter, noble sir.

(Entering)

SOLDIER—The minister says—remove the fetters.

YAUGANDHARĀYANA—Let me have some rest. Evidently Bharatarohaka desires to see me, and I too desire to see Bharatarohaka,

His heart troubled by my words so maddened by anger, overmatched by the strategems which I started, and devoid of any counter-designs, ignorant of the sound counsels taught by the treatises, deceived by superior intelligence, his face downcast from shame like a wrestler knocked out by a counterstroke 13

(Then enter Bharatarohaka)

BHARATAROHAKA—Where, where is Yaugandharāyana?

He has carried out his designs by cunning, it is painful to look at him, how may I reproach him when he has ruined himself for his master's sake? For long he did his work lying low, yet his plans were well directed; like a snake overpowered, yet resentful, he has raised his head 14

SOLDIER—The noble Yaugandharāyana is in the arsenal waiting for your honour.

BHARATAROHAKA—Well, well

Cunningly outwitted in his ministerial office by the blue elephant, he is now awaiting me to score off that hostile act 15

SOLDIER—Noble sir, here comes the minister.

BHARATAROHAKA—*(Advancing)* O Yaugandharāyana

YAUGANDHARĀYANA—Oh!

SOLDIER—Ah, what a deep voice ! The whole place is filled by that one word of the noble gentleman

BHARATAROHAKA—(*Sitting*) The name "Yaugandharayana", but not the person, is familiar (to us) Fortunately you are seen now

YAUGANDHARAYANA—"Fortunately you are seen" you say. Well see me, My limbs smeared with blood, in keeping with the conduct of a warrior, but now calm as Drona's son after he had slain the conqueror of his father 16

BHARATAROHAKA—Ah ! What self-esteem of one whose device of an elephant succeeded through trickery !

YAUGANDHARAYANA—Through trickery, you say ! But is that proper now ?

But what of that ruse with the elephant constructed under Mallikā and Sala trees, and what of our king who was bound and lay on the ground with his arm for a pillow ? Is it then a fraud on the part of my king if through his skill he can subdue an elephant with his lute ? I am but following your lead, and there is no offence in that surely 17

BHARATAROHAKA—Now, Yaugandharayana, to take the daughter of Mahasena as pupil and to abduct her un-
plighted, without the fire as witness—was this robbery worthy of you ?

YAUGANDHARAYANA—Nay, do not say so My master has indeed married (her) thus Born in the family of the Bharatas, the powerful ruler of the Vatsas, will he give instruction to a girl before giving her the title of wife ? 18

BHARATAROHAKA—Even now Mahāsena has favoured the king of the Vatsas Why then does he not consider that :

YAUGANDHARĀYANA—Do not say so

For that Nalāgiri obeys his orders is because he obeys the words of the skilled, hence to save his own life, and to give life and glory to his friends was he (Vatsarāja) liberated 19

BHARATAROHAKA—If he was released for the capture of Nalagiri, why was he not bound again ?

YAUGANDHARĀYANA—He judged that he was not to be bound for fear of people's reproaches

BHARATAROHAKA—Your honour, who is an adept in the laws of the State, speaks thus What does the Śāstra say in regard to enemies defeated in battle ?

YAUGANDHARĀYANA—Death

BHARATAROHAKA—If the Vatsa king deserved death, why did we treat him so well ?

YAUGANDHARĀYANA—For this consideration that the person of (your) king was not carried off by him

BHARATAROHAKA—Did your master consider even that as possible ?

YAUGANDHARĀYANA—Why make any doubt about it ?

Your king was in his hands, yet our virtuous king spared him Surely the banner cannot be pulled down without mounting the lord of elephants 20

BHARATAROHAKA—Well, let that be But after so many hostile acts against Mahāsena, how did you think of returning to Kausāmbi ?

YAUGANDHARĀYANA—What a ridiculous question !

He has gone before your (very) eyes, why talk of the remaining business ? Will there be any fatigue in cutting the branches, when one has torn a tree from its roots up ? 21.

(*Entering*)

CHAMBERLAIN—(*Whispers*) It is thus

BHARATAROHAKA—Speak aloud

CHAMBERLAIN—

With all your manifold tricks you have done me no harm, I have no quarrel with your virtues—accept this chalice 22

YAUGANDHARAYANA—O well!

The houses I have set alight are still smouldering and so also the hearts of the ministers and yet I who deserve punishment am thus honoured. Death is honour meet for those that offend 23

(*Lamentations are heard behind the scenes*)

BHARATAROHAKA—What is this noise coming suddenly from the palace top like the wail of ospreys attacked by a falcon? 24

Just find out what that noise is

CHAMBERLAIN—As your honour commands (*Exit and re enters*) This is her majesty queen Angarvati who was about to fling herself down from the palace in the violence of her grief but Mahasena said to her this—Your daughter is married by the law of the warrior caste as enjoined. Why do you grieve on this occasion of rejoicing? So let us celebrate the marriage of Vatsarāja and Vasavadatta painted on a picture board! Thereat the women are all of a sudden celebrating the nuptial rites the proper sequence disordered by delight, spreading auspicious things and shedding tears (the while) 25

YAUGANDHARĀYANA—So Mahasena favours the alliance. In that case give me the chalice —

CHAMBERLAIN—Please to accept it (*Hands him the chalice*)

BHARATAROHAKA—Well, Yaugandharayana, what further favour shall Mahāsena bestow on you ?

YAUGANDHARAYANA—If Mahāsena is pleased with me, what else should I desire ?

(Epilogue)

May the king be free from misery, may the hostile army be quelled, and may our lion king rule this entire earth !

(Exeunt omnes)

Here ends Act IV

End of the Play



PRATIJÑĀY AUGANDHARĀYAṆAM

NOTES

P I प्रतिज्ञायौगन्धरायणम्—The vows of Yaugandharayana and their fulfilment by him are the subject-matter of the play. These vows are given in I. 16 and III 8 and 9

So the play is named प्रतिज्ञायौगन्धरायणम्. The name may be explained thus—प्रतिज्ञाभि र्यात्, प्रतीतो वा यौगन्धरायण-यस्मिन्। The play is also briefly named प्रतिज्ञा—as in प्रतिज्ञानाटिकावसिता of the colophon

I 1 पातु etc. Such a slipshod doggerel, which weaves together the principal rôles of the play—वासवदत्ता, महासेन, वत्सराज and यौगन्धरायण—by what is technically known as the Mudrālakṣara is to be met with in the following plays of this group—स्वप्न, प्रतिमा, and पञ्चरात्र. The मुद्रालंकार is thus defined—सूच्यार्थसूचनं मुद्रा प्रकृतार्थपरे पदे। कुवलयानन्द 139 वासवदत्ताय—वासवाय दत्त अय शुभावहो विधि आयो लाभो वा येन स। This refers to Mahāsena or Kārtikeya accepting the leadership of the heavenly hosts and leading them to victory over the demon Tārakasura

वत्सराज—वत्सः बालश्चासौ राजा च। “Since Ganapati, his brother, is called ज्येष्ठराज in गणानां त्वा गणपति इवामहे ज्येष्ठराजं ब्रह्मणा ब्रह्मणस्पते etc, it is but proper that he is called वत्सराज”—Ganapatiśāstrī यौगन्धरायण—युगन्धरस्य मिथुनरूप-रिणः शिवस्य अपत्य पुमान्। Śiva's form, half male and half female, gives him the name

1' वयमपि प्रकरणमारभामहे—Here the word प्रकरण is not to be understood in the technical sense of the Nāṭyaśāstra; it simply means कथासदृशविशेषम्. The pertinent plot of the play.

I 2² The स्थापना or प्रस्तावना, which is the usual name, is of प्रयोगातिशय type defined thus — एषोऽयमित्युपक्षेपात् सूत्रधारप्रयोगतः । पात्रप्रवेशो यत्रैव प्रयोगातिशयो मतः ॥ दशरूप

P 2 1 2¹ महत्तरेण स्नेहेन—The *great* distance (महान् अर्घ्वा) does not discourage him because he has *greater* devotion towards his master

I 3 सकृतानां गुणानां—Qualities which are held in high esteem कृति सामर्थ्य etc The line is somewhat obscure Ganapatiśāstrī explains — यस्य तस्य, यस्य वा तस्य वा सिग्धगुण-ज्ञयोर्मध्ये यस्य कस्यापीत्यर्थः ।—Whosoever efficiency may be purchased by the leader, success or failure will depend on the dictates of fate What is meant is, that a difficult task should be entrusted either to those who are devoted, or to those who realise the importance of the task, and for the rest one should depend on fate अश्रयते *Atm* is irregular

I 3² अद्य छेहो ओवज्झइ—Woolner understands the sentence thus “I suppose, Sir, I shall be sent with a letter containing the gist of the business” This is, however, very loose ओवज्झइ which is अपवहति is explained by गणपतिशास्त्री as (गन्तु) नानुमन्यते । वहते गमयत्यर्थत्वाद् अपेत्युपसर्गस्य प्रातिकूल्यबोधकत्वात् । The V L ओवज्झइ = अपरध्नाति “restrains, detains” is better as it makes the meaning clear “I am quite ready, only the letter detains me”

I 3¹—प्रतिसरा = इन्द्रधार्यं रक्षामूत्रम् । It appears to be a custom of ancient times to send some such protective talisman for the safety of the person concerned It is still a custom to tie something as a charm on the arm of one departing on a journey

P 3 I 4¹¹ ओवद्विहो = ओपस्थितिकः । उपस्थिति निश्च भवति इति । “तदहंति” (पा 5 1 63) इति उक्त् ।

I 4¹¹ सविध्रमो वा Either you will have to speed on this errand or you will not be required to go at all, so that

you will be at your ease The word occurs in स्वप्न I 15.
मविश्रमो ह्यथ मारः ।

P 4 I 4¹²—माविश्रमिन् मे मनः । My mind is distressed
The word इव has no special sense and is merely ornament-
tal, इवशब्दो वाक्यभूषणम् ।

I 5¹³. अनूनिता विपत्तिः—अमहती प्राणापायानुत्पादिका आपत् ।
not a very terrible calamity

I 5¹⁴ अनुत्पन्नकार्यपण्डित —is either अनागतविधाता one who
anticipates and provides against coming disasters or उत्पन्न
कार्ये पण्डित i.e. संशय प्रतिविधाननिपुण उत्पन्नकार्यपण्डित स न भवति
इति अप्रत्युत्पन्नमति । The epithet is rather ironical 'One who
is wise when there is no difficulty to tide over, but loses
his wits when it confronts him''

अश्वारोहणियम्—अश्वमारोहति इति अश्वारोहणीयम्—“कृत्ययुगे
गडुल्म्” पा III. 3 113 इति कर्तरि अनीय(र्) Cavalry

P 5 I 6 व्यायामयोग्यपुरूपम्—व्यायामेन योग्या पुरुषा यस्मिन् ।
Wherein every trooper is fit through exercise अतिभारतया-
प्रतिसन्वनिग्रहाक्षमतया ।—not being able to withstand the rival
force

I 6² मगमदअर्णोण = मार्गमदन्या = मार्गं मृगामूह तद् मदयति
इति मागमन्नी तथा ।—Where deer loves to roam The word is
obscure Woolner suggests the reading मगमदअर्णोण = मार्गं
मदनीय—(a path) fit for wild animals (मार्गं), there is a V L
मिअमदकण्ठीण which means मृगाणां व्याघ्रादीनां मदकण्ठ यस्या
तथाभूतया । which is full of the wild roar of forest animals

I 6¹⁷ अद्विगिम्भिदसिलाङ्गम् = Ganapati explains अर्धरचितं
शिलाकर्म मनदिशालेपो यस्य तथाभूतम् । Of a formidable appear-
ance as if incompletely painted with red arsenic But this
is hardly necessary, शिला is taken to mean मन शिलाघातु ।

P. 6 I 6²⁷ नखदन्तर्गम्—नखाश्च दन्ताश्च नखदन्तं तद् वर्जयित्वा
—the अम् (णमुल्) formation according to द्वितीयाया च । (पा०
III 4 53) ष्कनील = ष्क नील पृथ्वीप्राप्तेषु यस्य स ।

I 6¹³ हस्तिसिक्खाणु=हस्तिशिक्षायाम्। These are works by पालकाप्य and other writers on elephants Kalidasa refers to them as सूत्रकाराः in Raghu VI 27 विनीतनाग किल सूत्रकारैरन्द्रे पद भूमिगतोऽपि भुङ्क्ते ।

I 6¹⁴ दुरावस्त्रदाणु आसन्नदोषाणि विसन्नतराणि—These are frontier districts (विषयान्तराणि lit other districts) which not being under one king's complete control are difficult to protect and hence are full of imminent peril (आसन्नदोषाणि). प्रत्यन्तवामी—people living on the frontier (प्रत्यन्त)

P 7 I 6¹⁵ पृथमपि अवक्त्र्यां etc If Rumaṇvat said this in the presence of a host of people, he gave proof of his unimpeachable devotion towards his master अवक्त्र्यां however, is rendered by "unspeakable"—the sentence being understood to mean —' I wish I too could show such unspeakable devotion to my master " But अवक्त्र्य can hardly mean "unspeakable", it rather means "what is not to be said ; what cannot be called into question", hence uncensurable, unimpeachable

I 6¹⁶ दिव्यवारणप्रतिच्छन्द=दिव्यवारणप्रतिच्छन्द —प्रतिच्छन्द =प्रतिवृत्ति an image, counterfeit Cf भविमारक II 3 प्रतिच्छन्दं धात्रा युवतिषपुत्रा किन्नु रचितम् । etc

I 6¹⁷ षड्किदनिषभो—षडं नाल्लहस्तिना समानं यथा भवति तथा हृत् निषय वल्गाप्यवसायो यस्य—(गणपतिनाम्नी) This means that the lion or tiger (षष्टोरथ) seemed to have concerted with the blue elephant—was of one mind with it Or that it seemed to have concentrated on one thing Woolner apparently reads षष्टोरथ and translates "a mighty uproar that seemed to be concerted with one purpose"

P 8 I 6¹⁸ महामन्त्राक्षरा etc महामाया उत्तरा प्रथानां येषां न भावुर्धायि अधिष्ठित । Woolner however renders —'manned by warriors instead of elephant men"

L 6⁹ परस्म उवण्णास विसमारम्भ—उपन्यास refers to the छलप्रयोग—The cunning trick, move of the enemy, which puts us in danger or which makes the contest an unequal one

1 7 एकायनस्य—एकस्मिन् अयने अभ्युपाये तिष्ठतीति—1 e
When only one recourse is open to him driven to extremity

P 9 1 8 विकृष्टपदमहत = विकृष्टानि व्यायामसकृतानि पद्मानि यस्य अत एव महत—With sinews well developed through exercise and hence expanding

दूरभरणाद् वाणाधिकारोपिण—according to Ganapati—
दूरभरणाद् means—स्वकृत्यसहायकृत्ययो आरम्भेकनिर्वाहताया उपनतात् कृत्यातिमारात्—On account of the heavy responsibility of doing both his duty and that of his friends single-handed his friends had fled and hence he fought singly and therefore quickly fixed as many arrows as he could on his bow (वाणाधिकारोपिण) The V L दूरहरणात् means—fixing on many arrows because they were to be carried afar—but this meaning is scarcely sensible, better, therefore, to take it with चापास्फालिकरस्य—“which with their hands make the bow twang by making the arrows fly after off” I choose the reading दूरहरणात् given in the foot note

L 8⁹ अणेण मम भाद्रा हृदो etc Ganapati Śaṣtri points out that this sentence is given in metrical form by मामह in the fourth book of his Kāvyaśālikāra—हतोजन मम भ्राता मम पुत्र पिता मम ॥ The same thought is echoed in अभिषेक—
अस्या कारणेन बहवो भ्रातर सुता सुहृदश्च मे निहता । V 16⁵

P 10 L 8¹² अत्रोञ्जाणुण्ण = अन्योन्यानुनयेन—“ त्वं कुरु त्वं कुरु ” इति परस्परं प्रति प्रार्यनवाक्येन By urging one another on

L 9⁷ तद्कालदुर्लभं पणाम = तद्कालदुर्लभं पणामम्—a rare courtesy at such a time, for the king was captured and humiliated The expression तद्कालदुर्लभं occurs in अविमारक I 5¹⁸

P 11 I. 9¹⁰ अवस्था खलु नाम—अवस्था is here used in the sense of दुर्दशा Distress can change even an enemy into a friend ”

I 10 न्यङ्गम्—The disgrace (we feared) अतिमनोरथ — मनोरथान्तरातिशायी मनोरथ —What exceeds every other expectation of the mind

I 11 दृश्यते and श्रोष्यते—The atm is आर्ष कथं अपुरुष वाक्य etc —सिद्धवाक्य मङ्गलवचन —auspicious i e perfect in speech rather one whose every command was obeyed अपुरुषवाक्य वापुरुषसाधारण वचन “ ह गतस्तवेदानीं शौर्योत्सुक इत्यादिरूपम् । Cowardly taunts अविषयवन्ध्य अमर्ष—wrath made impotent by the absence of an object on which to vent it (अविषयवन्ध्य—जयविषयाभावेन निष्कलम्)

I 12 नीराजनाकोतुकमङ्गलानि—नीराजनाख्य युद्धात् प्राक् कर्तव्यं शान्तिकर्म, तदेव कौतुक उत्सव तस्य मङ्गलानि ।

P 12 I 12⁶ यौग०—विजये । एवमेतत् । प्रतीहारी—कि एदं । योग०—इदम् । etc With this evasion on the part of यौगन्धरायण of a similar situation in स्वप्न IV 6^{19 21} पद्मावती—अय्य वसन्तभ । कि एद । विदूषक —एद इद । इद एद ।

पद्मावती—भणादु, भणादु अय्यो भणादु ।

I 13 भावना सशयानाम् ।—सशयाना भावना उत्पादका युद्ध सवन्धदोषा —The evils of war that produce misgivings (in the mind) कायतत्त्व—कार्यस्वरूपम्—The actual fact , the true nature of the event

I 13¹ निराश अनुसारं etc According to Woolner it means —does he want to reduce us to despair?—in which case अनुसार would mean ‘followers’ Ganapati—understands —निराश—स्वामिना अनारसितं अनुसार अनुकूलवृत्ति स्वामि-क्षेमवार्ताप्रेषणाभिका कर्तुकाम ।—Does he desire to do a favourable turn which was not at all expected by our master ? अनुसार also means ‘pursuit’

P 13 I 13¹⁰ स्वक आमन—स्वक वञ्चकतया कुत्सित स्वीय
आमान बुद्धि आविष्करोति । He betrays his deceitful soul, or
simply स्वबुद्धिसामर्थ्यम्—he thus reveals to the people of
Kau⁶ambi the power of his intellect

I 13²² अनहप्रतिप्रिया—अनहं प्रतिप्रिया यम्य तम् । विनव
शोदनया स्वयमेव प्रतिप्रिया आरन्धु अनहम् । Ganapati One who has
no initiative of his own, and hence not taking precautions in
the absence of orders, but simply—"One whose precautions
were worthless i. e. inadequate or not quite proper"

P 14 I 15¹ अन्तरेण विहाणं = विधान अन्तरेण, वैरकर्म विना
i. e. वैरनिर्यातन विना । विधान means वैरकर्म according to Yadava
cited by Ganapati⁶āstrī विधान हस्तिकाले प्रेषेऽभ्यर्चन घने । वेदने
चान्युपाये च प्रकारे वैरकर्मणि । What else is to be done but that
he must be avenged? Woolner, however, renders, 'What
can be done in the face of Fate' But how does he get
this sense out of the words passes comprehension

I 15⁵ ममस्थिअट्टु—ममद्यताम् मप्रधार्यताम् । अर्थात् अम्माभि
सुहृजनेन सह । Let us deliberate with our friends पथ्यवचिद्वृद्धि
= पर्यवतिष्ठते, स्वस्थ तिष्ठति does not stand still, hence does not
yield to obstacles

I 15¹² आपस्तायत् । This demand for water is very
characteristic of the entire group of plays ascribed to Bhāsa
Cf पञ्चरात्र I 29⁷, II 70⁵ मध्यम I 47⁵, दूतवाक्य I 43³,
अभिषेक I 26¹ प्रतिमा II 20⁵, IV 18⁴

P. 15 I 16 यदि शत्रुण्य etc We naturally expect
शत्रुण्यप्रस्त *accu* going with राजान in the next line There is
an alternative reading यदि शत्रुण्यप्रस्त राहुणा चन्द्रमिव । which
is metrically defective and may be emended thus (as Gana-
pati Śāstrī suggests)—यदि शत्रुण्यप्रस्त त चन्द्रमिव राहुणा ।

With मोचयामि न राजान नास्मि योगन्धरायण —cf यदि ता न
हरेद् राजा नास्मि योगन्धरायण । III 8, नाहरामि नृपं च न नास्मि
योगन्धरायण III 9 and यदि न पतसि भूमौ नास्मि दामोदरोऽहम् ॥
यालचरित—III 11

Act II

P 17 II⁵ सामान्यदूतसत्कारं निवेद्यताम् । He is to be treated with special hospitality hence the usual treatment given to envoys is to be left aside (पृष्टत कृत्वा) and he is to be lodged in a comfortable way (सुखमिव)

दूतसम्प्रेषणा.—In स्वप्न and अविमारक the word used is दूतसपात ।

II 1 तत्प्रतीक्ष —तथाविधवरदूतं प्रतीक्षमाण । प्रतीक्ष must be understood as a verbal derivative प्रतीक्षते इति प्रतीक्ष । One who awaits

II 2 दूर्वाङ्कुर०—दूर्वाङ्कुरा इव स्तिमिता स्निग्धा नीलमणिप्ररोहा येषु तै । with sapphire rays gleaming like so many shoots of दूर्वा grass Ganapatiśāstri notices another reading—मणिप्रदीपै । परिणीवितास —परिणीवितौ स्थूलितौ असौ यस्य । परिणीवित from परि + णीच्, 1 P in the sense of 'To become fat' शरवणाद् इव etc refers to the birth of the war god who is said to have sprung from a thicket of reeds

P 18 II 3³ निवेशित —निवेशवान् कृत । Lodged

II 3¹⁵ अतिलोभाद् वरगुणाना—Since I covet, am very eager for the best qualities in a bride groom.

II 4 सानुक्रोशम्—Tender hearted, this quality of Vat sarāja is referred to by वासवदत्ता in the स्वप्नवासवदत्त I 12⁴⁰, II 4⁵

II 5¹ दुहितु etc The whole line दुहितु प्रदानकाले दृ खशीला हि मातर । is metrical whether the second half of the verse is lost or not is not clear, for it does not appear that there is any lacuna here

II 6 कामं या तस्य etc Although it is true (काम) that his mind is set on (तत्रैवानुगत मन) that favourite sport of his (तस्य या लीला) Woolner however understands मन as referring to the mind of king Mahasena, i.e., the plan

devised by him so he translates —though our plan was based on his favourite sport

II 6¹ वेदाङ्गिभाण्ड=वैतालिका —वैतालिका वेणुवीणादिवादन
शुक्ति स्त्री । a female musician वीणानोम्ना वीणायोग्याम्
“योग्याभ्याम् परिचय ” यादव । योग्या practice

P. 20 II 7 धर्मसंज्ञान्तरे—This half also occurs in अभिषेक
VI 23

II 7⁴ अस्मत्सम्बन्धप्रयोजनाय ।—The word सम्बन्ध though it suggests the marital alliances so named in south India is used in the sense of connexion by marriage, the word occurs in स्वप्न also II 26 भर्तृदारिका तेन राज्ञा सह सम्बन्धो नेच्छति ।

II 7⁸ अहो महान् खलु etc दुःखविस्तर —धरनिर्धारणविषय
धमभार । This very difficult task of choosing a bridegroom, how lightly you talk of it now ! पश्चादुपालम्भन श्रेतु— to be connected with लीलामिहित । You speak of it lightly now, but later on I will have to listen to your reproaches if any thing goes wrong

P 21 II 8² कान्बुकीय —वत्सराज This is what is technically called a पताकास्थानक where the words of some character that just arrives on the stage very cleverly fit in with the situation, while the speaker is thoroughly innocent of any such intention We have many such पताकास्थानकs in the plays of this group Cf अविमारक III 132-135 where विलासिनी and नलिनिका are talking about the princess' marriage After the question of the former "Nalinika, when is the marriage to come off ?" somebody behind the stage says "Today" Here we find that the word 'Today' serves as an answer to विलासिनी's question, though the speaker is quite innocent of it, and is simply stating to some royal officers that the servants of the minister were not in attendance 'that day' at the palace of the princess, as their master, the minister, had set out So in अभिषेक V 10¹⁻²,

These are instances of "Verbal irony", the dramatist putting into the mouth of a character remarks which the audience with their fuller knowledge of the facts can interpret in two ways, while the speaker is quite unconscious of any secondary point in his words.

II 8¹ क्रमविशेषः—The proper procedure. He should have said "गृहीतो वत्सराजः" instead of वत्सराज simply.

P. 22. II. 9 व्यावर्तनं मंदरस्य—A comparison often repeated in the plays of the group Cf अभिषेक V 7.¹

II 9¹ प्रसीदतु महासेन etc., Similar situations are to be met with in अभिषेक —" प्रसीदतु, प्रसीदतु महाराजः । महाराजपादमूले कुमारमन्तरेणानृतं नाभिधीयते । V 12¹⁻². In बालचरित—प्रसीदतु महाराजः । अनृतं नाभिहितपूर्वं मया । II. 11⁷⁻⁸ and पञ्चरात्र II 20².

II 9⁵ विमुक्तसन्नाहा—विमुक्तः सन्नग (armour) यया ।

एष समासः—This phrase is quite common in these plays. Cf पञ्चरात्र II 3⁵ अविमारक II 9²

P. 23 II 10³ सम्बन्धपञ्चभोगागदाणि—also किं सम्बन्धमभिरथति—the word सम्बन्ध in the sense of an alliance by marriage sounds South Indian, where the word सम्बन्ध indicates a particular form of marital alliance.

P 24 II. 10¹¹ वेदाक्षरसमवायप्रविष्ट —This according to Ganzpatīśāstri refers to the fact that the family of Vatsarāja viz the भरतवंश is described in the महाभारत which is looked upon as the पञ्चम वेद, or perhaps to the fact that पुहुरवस् the ancestor of the race of the the Bharatas is referred to in a famous सूक्त of the Rgveda

II 11⁵ इदं भरतकुलोपभुक्त...धोपवती नाम वीणास्तम् ।—The lute was an heirloom of the Bharatas, and it was played upon by the kings of the race According to the कथासरित्सागर, however, this magic lute of उदयन with which he charmed elephants and subdued them was a gift which उदयन वत्सराज

received along with two others from the grateful serpent वसुनेमि whom उदयन in his boyhood had saved from a Śabara

II 12 श्रुतिसुगमधुरा—श्रुतिसुगवा मधुरा च। In स्मृत् VI 1, the lute is described as श्रुतिसुगन्निन्दे which however, stands in the mss we had secured, as श्रुतिमुखमधुरे

करजमुखो०—करजमुखे नगाग्रं यद् उल्लिखित—ऊर्ध्वभागे स्पर्शन तेन अग्रे घृष्टा तन्त्री यस्या ।—Whose strings are thrummed on end (अग्रघृष्टा) by nail tips (करजमुख)

II 13 गान्धर्वद्वेषी—The line appears metrically defective—for the fifth syllable पी ought to be short according to the dictum पञ्चम लघु संप्रतः।

II 13¹ वीणासुपत्रान्ता-उपक्रान्ता—अभ्यमितु आरब्धवती। Taken kindly to it, started playing on it

P 25 II 13¹ चाद्रायण—This is also the name of the Chamberlain of दुर्योधन in दूतनाम्य

II 13¹⁰ आहितविनयत्वात्—because he was so gentle, tractable (lit one who is properly disciplined) According to Ganapati—“because he had fetters on” विनीयते अनेन अपराधी इति विनय निगल स आहितो निवेदित यस्य । though in Genious, the explanation appears far fetched

II 13¹² निरुपस्कृतस्य—अनाहितसस्कारस्य—untaught, not properly disciplined. Woolner takes it to mean—‘undaunted’

II 13¹⁸ अस्य सर्वदर्शनम् etc His every glance should be respectfully attended to (अविमुक्त सत्कार यस्मिन् कर्मणि यथा म्यात् तथा) “Every significant gesture” is Woolner’s rendering Ganapatiśāstri—सर्वदर्शनं अन्तगताभिलाषमूचनी सर्वविधा दृष्टिः । क्षुतादिप्रयागेषु—When he sneezes (क्षुत) and so on, i e, yawns or coughs etc

II 13²⁷ मणिभूमिका—Crystal chamber, the word मणिभूमि occurs also in स्मृत् III 34⁴⁵

III²² अवलम्ब —The fellow hanging about, while the other meaning is पट्टभागमत्तो राजा प्रचोत । Fortunately प्रचोत who is satisfied with the capture of वत्सराज (एकमोदक परितोषित) does not follow me, nor can the ministers of प्रचोत who have the brains of dogs (अगति कुक्कुराणाम्) capture योगन्धरायण whose intellect is towering like a wall (प्राकारस्तुर्यस्य अम्य उच्चतया प्रज्ञोन्नतत्वेन)

III²³ अभतभक्तया etc —Here the पथिकः are the spies and agents of प्रचोत who, being satisfied with presents and gifts (अक्षतभक्तया = स्वामिदत्तधनादिमकरमोग्यममृद्धिशाक्तिया) showered on them by the king on Vatsaraja's capture, are off their guard, and hence could not have held up योगन्धरायण (अलोभनीयम्)

III²⁴ अथवा अप्येन स्यादामि उद्गिरामि—As योगन्धरायण figures as a मोदक—This refers to his apprehensions that he himself may have betrayed him (अहमेव स्यादामि) by his words, well he would reflect upon his words (उद्गिरिष्यामि), he finds that he has not betrayed him (शुद्धवातम् एव उद्गिरामि—पराम्यूहरन्ध्रविरहनिर्दोषं वाक्य उक्तवान्).

III²⁵ लोहितकात्यायन्या etc Or perhaps Yaugandharāya na (शिवेन) thinking that the king (मोदक) who is dear to वामवदत्ता (लोहितकात्यायनी) could be easily removed to कौशाम्बी (मत्स्यवधि-मद्दश्य अनायासेन कौशाम्बी नेतुं शक्यम्) may have postponed his plans (प्रतिहस्ताकृतम् = प्रतिहस्त प्रतिनिधि अप्रधानम् इति यावत्—अप्रधानीकृतम्—may have thought that his plans are not quite important, they may as well wait) The other and obvious sense of प्रतिहस्ताकृतम्—*is स्वहमगतं कृतम् ।*

III²⁶ यद्यप्येव ब्रह्मचारी—अविनय करोति—This refers to रमण्वत् (ब्रह्मचारी = ब्रह्म चरतीति, धमणकरूप रमण्वान्) The sentence is to be understood as interrogative Is it likely that this रमण्वत् has betrayed us (अविनय करोति)? The answer is it is most unlikely

P 26 II 13¹¹ अस्यैव नीति परिश्रम । परिश्रम is used in the sense of परिश्रमणम् । This is the result of his strategy Woolner, however erroneously renders it is thus —“It goes against his policy ”

II 14 संशयं वि भ्रामि—I know not what I feel—but better to understand this as Gaṇapati does —संशयं तज्जीवितमन्देहं स्मरन् आधिमान् भ्रामि—where वि-त् is used in the sense of मनोव्यथाकर स्मरणम् ।, or simply, I apprehend danger (संशयं) to his life

Act III

III¹ दिग्दिग्धैव —In the garb of a jesting beggar This act is known as the मन्त्राङ्क as it describes the deliberations of the three ministers—Yaugandharayana as a madman, Rumanvat as a monk (भ्रमणक) and Vasantaka as a beggar They are already in Ujjayini have established contact with the king in captivity, and many of their spies and agents in various disguises have wormed themselves into the confidence of the people of Ujjayini and secured positions of advantage The words used by the three are cryptic and bear two meanings one which lies on the surface, and the other which is the inner meaning An old commentary for the मन्त्राङ्क only exists which greatly helps to bring out this inner meaning

P 27 III¹⁰ देवउळरीठिकाया etc Having entrusted my friend (मोदकमल्लकम् = प्रियश्रेष्ठम्) to वासवदत्ता (देवस्य महासेनस्य कुलपीठिकाया वंशमालिकाया अर्थात् वासवदत्तायाम्) and having borne in mind the messages of वत्सराज (दक्षिणामापकान् गणयिष्या, वत्सराजदत्तानि प्रतिसदेशवाक्यानि ज्ञात्वा) I have returned but do not find यागन्धरायण here (मोदकमल्लकं न प्रेक्षे—मोदकस्य वासवदत्ताहरणरूपस्य कार्यस्य मल्लकं निर्वहणसमर्थं यागन्धरायण मन्त्रार्थं कृतसमर्थं न प्रेक्षे)

¹ अयल्ल —The fellow hanging about, while the evening is पद्भागसक्तो रात्रा प्रद्योत । Fortunately प्रद्योत satisfied with the capture of वत्सरान (एकमोदक) does not follow me, nor can the ministers of to have the brains of dogs (अगति कुक्कुराणाम्) capture पण whose intellect is towering like a wall त्यन्य अस्य उच्चतया प्रज्ञोन्नतत्वेन)

² अक्षतभक्ततया etc —Here the पथिक्s are the spies nts of प्रद्योत who, being satisfied with presents and (अक्षतभक्ततया = स्वामिदत्तधनादिमकरभोग्यममृदिशालितया) d on them by the king on Vatsaraja's capture, are guard and hence could not have held up योगन्धरायण ायम्)

³ अथवा अप्येनं ग्वादामि उद्गिरामि—As योगन्धरायण as a मोदक—This refers to his apprehensions that he may have betrayed him (अहमेव ग्वादामि) by his well he would reflect upon his words (उद्गिरिष्यामि), that he has not betrayed him (शुद्धवातम् एव उद्गिरामि हरन्ध्रविरहनिदोषं वाक्य उक्तवान्)

⁴ लोहितशल्यायन्या etc Or perhaps Yaugandharaya वेन) thinking that the king (मोदक) who is dear to ग (लोहितशल्यायनी) could be easily removed to (मत्सवंधि—मद्दृश्य अनायासेन कौशाम्बी नेर्षु शक्यम्) may postponed his plans (प्रतिहस्तीकृतं=प्रतिहस्त प्रतिनिधि र् इति यावत्—अप्रधानीकृतम्—may have thought that his re not quite important, they may as well wait) The and obvious sense of प्रतिहस्तीकृतम्—is स्वहृन्मगतं कृतम् ।

III ²³ मम मोदकमल्लक शिवस्य पादमूले—The dear plan of taking चत्सराज and वासवदत्ता (मोदकमल्लक) rests with Yaugandharāyana (शिवस्य पादमूले) देहि मोदकमल्लकम्—Grant lord, that the plan (मोदकमल्लक) succeeds

P 28 III ³³ अविधा उज्ज्वलतर भवति। The चित्रकार is Yaugandharayana whose various plans (घणानाम्) have been so well laid that the more he reflects (यथा यथा प्रमाज्जिम्) the brighter they appear (उज्ज्वलतरं भवति) अहमिव शिवोऽपि निराशो भवतु—may Yaugandharayana like me be full of hope (निराश = त्यक्ताभिलाष 1 c one who has not to desire a thing one who has it—hence अभिलाषवान् !) regarding the success of the plan (मोदकमल्लक)

III ^{41 43} अत्रिधा आधावति Here comes Yaugandharayana (उन्मत्तक) punctually to the appointment to deliberate on the plan (मोदकमल्लक गृहीत्वा) दण्डकाष्टेन शीर्षं भिनत्ति—I will make you reconsider your plan of taking चत्सराज alone from here by giving you the message of my lord (दण्डकाष्टेन) which goes counter to your plan

III ⁴ मोदका—Etc The word may be understood as referring to the king or to their dearly loved plans or to their disguises etc

III ⁵³ मा परकाये स्नेहं कृत्वा etc While our king is captive (परकाये सति) do not by hugging to your bosom your dearly loved plans (स्नेहं कृत्वा fall into the hands of the enemies

P 29 III ⁹ मोदका मम खलु रक्षन्ति। Here and in the following verse the word मोदका signifies his spies and agents who have already in various guises posted themselves in the enemy's citadel

III 1 ³³ भो उन्मत्तक उपाध्यायकुलं गन्तव्यम्—Come let us think out our plans (मोदकमल्लकम्) for with them I will have to go to the king (उपाध्याय)

III 1⁶⁵⁻⁶⁸ एष उन्मत्तक तिष्ठति—Here now Yaugandhara yana, out of regard for स्मण्वत् (श्रमणकेन उग्निगतं शार्पं प्रेक्ष्य) consents to consider my plans with reluctance (भीतभीतमप्राद्गुल्याप्रसारिताया मौदकमल्लक स्थापयित्वा तिष्ठति ।)

P 32 III 1⁷⁹⁻⁸³ ही ही मदीये स्वस्ति मूस्येन—I will reveal the king's message and gladden your hearts (मदीये—मद्बुद्धिस्थे सन्देहे श्रावितै त्वा प्रीणयामि) I have received the message from the king (कोटुम्भिकस्य हस्तात् प्रतिगृहीतानि) I will now deliver the message (दक्षिणामापकान्—म्बामिसदेशान्) to Yaugandharāyana (मार्गगेहे मार्गाणा उपायाना निकेननभूते यागन्धरायण निक्षिप्य गच्छामि) स्थितो मप्याह—The expression occurs in स्वप्न I 11¹

एकस्य शाटिक्या etc, the king is in love with वासवदत्ता (शाटिक्या कार्याम्) while Yaugandharāyana wants the king (अपरस्य मूस्येन कार्याम्)

P 33 III 2 अनागतार्थानि etc, there is only one comfort which arises from a contemplation of the past which has been smooth in comparison with the future with its untold misery (अनागतार्थानि भविष्यत्कालसम्बन्धानि अनुभानि ।)

III 3 ध्यवहारेषु अमाध्याना etc छलध्यवहारित्वात् ध्यवहारेषु गुणतो निर्णेतुमशक्यानाम् । whose actions are inscrutable Woolner take it to mean 'those who do not succeed in their enterprises'

III 3¹⁹ एता अपि बहुमता अवस्थाम्—He is filled with joy to learn that the king's health is on the mend, that he had so far advanced in his convalescence that he could even bathe

P 34 III 4¹ मन्त्रापधिनियमसम्भृत—मन्त्राण्यस्यो नियमंन नियतकालप्रयोगेण सम्भृत—made wild (सम्भृत पुष्ट) with herbs and spells used at the proper time

पुराणकर्मप्यामोहित—पुराणे नाम भूताने । c निन्दे कर्मणि—द्वामोहित । confused in regard to his usual routine

मर्वमाघनपरिगतशरीरेण—Surrounded as he will be with the various devices and tricks, he will be driven to seek the aid of our master.

III. 5. मनसा अनुबद्धजघनं—the troops of Pradyota will follow his hinder parts (जघनम्) in mind only. The elephant will be urged to such speed that the enemy can overtake it in imagination only.

निर्वाहते = कृतार्थः प्रियते—By the same device by which he was caught, he will achieve his object i e., escape

P. 35. III 5¹³. कण्णआदंमणं निदोम ति करिअ *Of* प्रियदर्शिका II निर्दोषदर्शना कन्यका गलु द्यम् । ; also नागानन्दः—कन्यका हि निर्दोषदर्शना भवन्ति ।

शोधद्विद etc. अवघट्टितायाः प्रणाल्या. प्रस्रुतैः मल्लैः विपमम् । Impassable owing to the flood of water from a choked up drain.

P. 36 III 5³. स्थिरीक्रियतामामा—The sentence occurs in act I also This description of the meeting of the lovers is so different from that described in Kathāsaritsāgara and other works, where they meet at music-lessons

III. 5.¹¹ अवमाणम्य अवज्जिदि—the avengement of the wrong, or humiliation. अदेशकाले—the expression occurs in स्वप्न also VI¹⁰⁻¹²

III. 6.² णिच्चिद्धं पुण्यकार—निर्विष्टं पुण्यकारः—Exerted our utmost, put forth our best efforts

P. 37. III. 9 यदि तां etc. तां घोषयती, त नलागिर, तां आयत-लोचना वामवदन्तां, नृप च ।

III. 9.² पडिउत्तद्विवसविम्मभेण—परिवृत्त दिवसः तस्य विस्रभेण—In the faith that the heat of the day will be allayed now that the day has turned from the East to the West, hence “in the cool evening hour”.

Act IV

P 38 IV³ को काळो The expression is found in रघु III¹⁸, IV²² and चारुदत्त III¹—the *nom* is idiomatically used in the same way as the *accu* of time

IV⁵ कण्डिलसुण्डिगिणीए—कण्डिलाया मत्ताया शौण्डिक्या—of that drunken, saucy tavern-keeper शौण्डिकी is thus derived शुण्डा (मद्य) पण्य अस्या इति—“तदस्य पण्यम्” पाणिनि IV 4 51. इति ठक्

P 39 IV²³ अमुदअमळण अमृतमहनेन = A jugful of liquor, अमृत here in the sense of liquor, nectar sweet liquor and महक means a bowl, a jug the word occurs in चारुदत्त I 1¹² चिसअरो इव बहुमळणहि परियुदो । रूपित = गुणित, उपसृत, seasoned, from रुप् I P to anoint, smear, adorn

IV 1 सजविदा—संजपिता—मारिता from सजपयति to kill, *causal* of सजा 9 U.

IV 1¹ पुत्रदाराण कष्ट पिष्टं सुणन्ता Those who hear the misery of their son's wives probably refers to गुया रजह पीदा यटि—When the daughter in law is drunk, she is full of love—(for her father in-law) but the mother-in-law raises the stick But the poet would have used the word गुया (स्नुया) instead of पुत्रदारा if he had intended that So पुत्रदाराणां means “of their sons and wives” पिष्ट—is पिष्ट used adverbially meaning “repeatedly” *lit* what has been pounded”, hence ‘what is not new’ “what is usual”—hence “repeated”

P. 40 IV 1¹³ मच्चं दाव चिट्टु ।—The sentence occurs in many of the plays of the group, cf अविमारक V 5³ बालचरितम् III. चारुदत्त I¹, III 16³⁴.

P 41 IV 1¹⁴ आदत्त—आहितम् आर्धकृतम् । Pawned

सुरण्यमाळा—धुरप्रमाला अर्धचन्द्रमाला । Half moon necklet

पुष्पबन्धिभाण पुष्पबन्धयाया One who could be bound with flowers

P 42 IV 1³⁹ मा सूक्ष्मिद्धि विणामेहि ।—Do not lose the interest on your capital i.e. भद्रवती represents the capital (मूल्यम्), while the price which the गार्ग्येवक may pay for his drinks, represents the वृद्धि i.e. interest thereon. But if भद्रवती the मूल or principal is lost then there cannot be any interest to be paid thereon, meaning that if भद्रवती is lost, there will be no inducement for him to visit the tavern and pay for his drinks.

P 43 IV 2 नयं शरावम्—this is the famous stanza from the अर्थशास्त्र of Kautilya X 3 68 where Kautilya teaches how the warriors should, on the eve of the battle, be exhorted and urged on

IV. 3 कनकरचित्तं etc कनकरचिते चमणि वृष्य वाम अग्रहस्त यस्य । I whose hand grasps a leather buckler or a leather shield (फलकाख्य शस्त्रनिवारणमाधनम् Ganapati) embossed with gold पाण्डुराग्रद०—पाण्डुर आग्रद पद येन ।

IV 4 नागन्त्रदन्त०—नागन्त्रस्य दन्तमुमलेन आहत अत एव भयं बाहु यस्य । We are told later how Yaugandharayana's sword failed him when he struck the elephant विजयमुन्द्र between his tusks

P 44 IV 4¹⁰ उस्मरह, उस्मरह—A common scene in these plays, cf ऊरुभङ्ग, I 35² स्वप्न I 2⁴ प्रतिमा III 11³

दन्तन्तचादिदो—This is explained by यणपतिशास्त्रा as दन्तान्त योगन्धरायण चोदित.—driven by योगन्धरायण in i.e. between the tusks of the elephant—the प्राङ्गुल should be rendered in Sanskrit as दन्तान्तश्चादित । Woolner explains—Struck by the tip of the tusk of the elephant, his sword failed him

P 45 IV 7 ये प्रार्थयन्ति—etc His example will either strengthen or destroy the ambition of those who pray in their hearts for the title of minister

P 46 IV 8 अग्रगीतमिदं रूपम्—Woolner's rendering "my form is familiar" is not correct अवगीतं means निन्दितम्

अमोद्वा र्वाणाश्रिता वज्रना-विगापहरणश्रणा अपत्रिया । What about that fraud—your depriving our master of his lute—seeing that with it he could charm wild elephants ? Woolner, however, understands it thus —“And is it fraud, forsooth, if my King by his skill can charm a wild elephant with his lute ?”

IV 16¹ यदग्निमाक्षिक etc this refers to incidents which are not dramatised, but are to be supposed to have happened between the III and IV act It then appears that Yaugandharayana carried out his plan of infuriating the elephant नलागिरि² and महासेन released वत्सराज from captivity and giving him his lute, got him to subdue the elephant Pleased therewith, he allowed वत्सराज to stay in his palace, (यद्येव नलागिरिग्रहणार्थं विमुक्तश्चेत् न पुनर्वद्विस्ते म्यामी ।) where वत्सराज started giving वामवदत्ता her music lessons, and then after they were united according to the गान्धर्व rites, with the knowledge and concurrence of Yaugandharayana वत्सराज escaped with वामवदत्ता and his lute to Kauśambi on the she elephant भद्रवती

IV 17 भारताना कुले जात —This recurs in स्वप्न VI 16

उपक्रोशभयात्—For fear of reproach—the people would have reproached him with ingratitude, for वत्सराज was his saviour

P 49 IV 18⁵ एतदेवेक्ष्य खलु—It seems that when नलागिरि was infuriated महासेन's life was in danger, वत्सराज, under the circumstances, could easily have carried off महासेन on नलागिरि or got him killed by the elephant, but he spared him and hence, too, महासेन spared वत्सराज

IV 19¹ कोशाम्बी प्रति कृता बुद्धिः—What was your idea with regard to काशाम्बी ?—rather ‘Did you hope to go back to Kausambi, after all this ?’

P 50 IV 23⁴ क्षत्रघमण नचित्रफलकया etc The marriage of उदयन and वासवदत्ता which as it could not take place in reality because of the elopement was completed in a picture. A reference to this is made in स्वप्न VI 11⁵ अनग्निसाक्षिक घीणा व्यपदेशान दत्ता । आत्मनश्चपलतया अनिवृत्तविवाहमङ्गल एव गत । अथ चावाभ्या तव च वासवदत्तायाश्च प्रतिकृति चित्रफलकायामालित्य विवाहो निर्वृत्त ।

IV 24 वातुकक्रिया—The auspicious rite of marriage. The word occurs in this sense in स्वप्न also. The various senses of the word कौतुक are given in the मेदिनी—कौतुक स्वभिलाषे स्यात्सुख नमहर्षयो । तथा परम्परायाते भगले च कुतूहले । विवाहसूत्रगीतादिभागयारपि न द्वयो ॥

IV 25 भवन्तु अरत्स etc the same epilogue occurs in अविमारक \ L 22 and अभिषेक VI 35

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